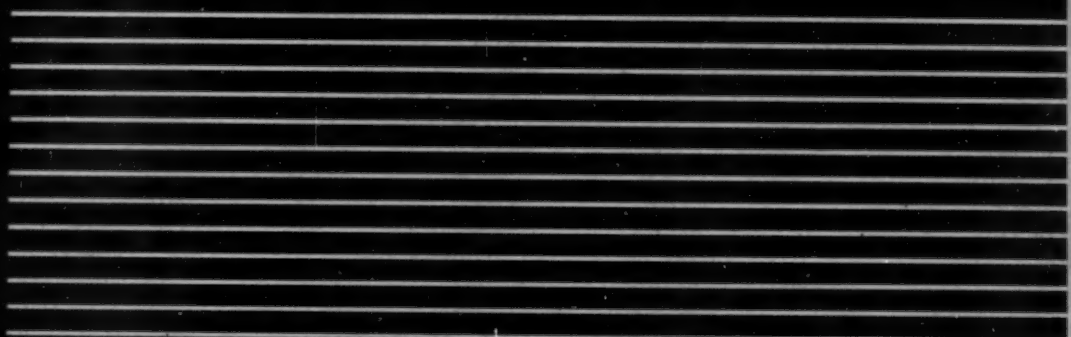


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APRIL · 1943

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Vol. 4 CONTENTS FOR APRIL 1943 No. 7

FACETS OF THE WAR	George T. Guernsey	395
ARCHIBALD MACLEISH AND THE ASPECT OF ETERNITY	Hyall Howe Waggoner	402
SOME MISCONCEPTIONS ABOUT GENERAL SEMANTICS	Francis P. Chisholm	412
THE AMERICAN TRADITION AND THE FUTURE	Emory Holloway	417
THIS GAME OF WRITING: A STUDY IN REMEDIAL ENGLISH	Carrie Ellen Stanley	423
FRESHMAN ENGLISH IN ENGINEERING COLLEGES	William S. Lynch	429
ROUND TABLE		
Motivation for a Journalism Course	R. E. Wolseley	433
A Doubled-barreled Vocabulary Test	Katherine Buxbaum	436
CURRENT ENGLISH FORUM		438
NEWS AND NOTES		440
The Periodicals		
BOOKS		
<i>Writers of the Western World</i>	Lucile Gafford	444
<i>The College Survey of English Literature</i>	Carl J. Weber	445
<i>Poetry as a Means of Grace</i>	Clarence D. Thorpe	446
<i>Sight—a Poem</i>	Dorothy de Zouche	447
In Brief Review		448

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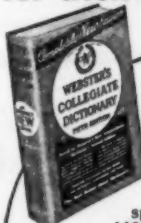
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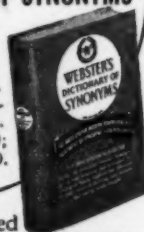


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COLLEGE ENGLISH

Vol. 4

APRIL 1943

No. 7

FACETS OF THE WAR

GEORGE T. GUERNSEY¹

If, as we have been told, this is a people's war, then our books must do one thing before all else—they must bring to all the people an understanding of what we are fighting for and of how each thing we do, as workers, farmers, consumers, voters, soldiers, will determine the outcome of the war and the peace.

The publishers of the country have done a good job in providing technical books for increased war production and books from the fighting fronts bringing the impact of battle to the people whose political decisions inevitably determine the tides of war. Yet the publishers and writers have not yet completely met the need for books which will clarify the total nature of the war as well as its global character. Military and political leaders know that tactics will fail unless they are related to strategy—an over-all plan that sees each battlefield as part of the whole.

The most popular war books have been those by the foreign correspondents, representing both press and radio. In recent months many newspapers have dropped the traditional romance-mystery serial stories in favor of running the correspondents' books in serial form, thereby giving them the kind of mass audience that few serious books have ever had.

¹ Mr. Guernsey, as editor of the *American Teacher*, official organ of the American Federation of Teachers, has studied with more than usual care the field he reviews for us. He writes here, however, quite unofficially, expressing his personal opinions.

Generally, these books have a common failing: they report but they do not interpret. There are, however, a few important volumes which go far beyond the mere description of newsworthy incidents. In *The Last Train from Berlin*, for example, Howard K. Smith manages to give us a clear understanding of both why and how Hitler came to power, why and how the appeasement policy of Britain and France failed, and why the German home front faltered badly the moment the *Wehrmacht* began to slow down in Russia in the late summer and fall of 1941. William Shirer's *Berlin Diary* and Harry Flannery's *Assignment to Berlin* served to stimulate the American people's thinking in the period leading up to the war. They are, however, essentially diaries which give detailed, but surface, descriptions of events as they happened, without relating one event to another and without giving a basic understanding of their causes. Many of these books were valuable in their time, but we have gone beyond the point where we need to have our interest in the war stimulated. What we need now are books that place the events they describe in the context of the war as a whole and that contribute directly to the winning of the war by adding materially to our understanding.

In the same category with Howard Smith's book are *Suez to Singapore*, by Cecil Brown, and *Battle for Asia*, by Ed-

gar Snow. A C.B.S. correspondent, Brown is notable because he was the first man to give the world a true understanding of the reasons for the tragic British rout in Malaya and Burma and for the Dutch disaster in the East Indies. Snow, whose articles on the Far East are now reaching millions through the *Saturday Evening Post*, clearly explains in *Battle for Asia* why the Chinese were able to withstand the Japanese despite overwhelming odds during the four long years before America's entry into the war. A forthcoming book on the Pacific war which probably will be valuable is George Weller's *Singapore Is Silent*. Along with Cecil Brown, Weller, correspondent of the *Chicago Daily News*, reported the story of Malaya, Singapore, Burma, and the Indies in its full tragedy.

One of the correspondents who has done a good job in covering the war from the beginning is W. L. White, whose very popular *They Were Expendable* contains many provocative ideas even though it is almost a straight reporting job. For example, to explain the meaning of the word "expendable," one of the naval officers in his book declares:

"You know the situation—that those few minutes gained are worth the life of a man to your army. So you don't mind it until you come back here where people waste hours and days and sometimes weeks, when you've seen your friends give their lives to save minutes. . . ."

"Look, never mind about that," said Lieutenant John Bulkley, the senior officer. "People don't like to hear about that. I've learned that in the week I've been back."

Perhaps Americans would understand more fully the nature of the war and their relation to it if more correspondents had made the public *want* to "hear about that."

There are a number of important books, in addition to those by the correspondents, which come from the battlefield. Robert Carse, a seaman-reporter,

does a fine job of covering his "beat" in *Convoy to Murmansk* and *The Unconquered: Europe Fights Back*. A good description of two years on a British warship can be found in A. D. Divine's *Fire-drake*. And readers should not miss *The Battle for the Solomons*, by Ira Wolfert.

Alexander Poliakov was a Red Army soldier who reported battles in which he himself fought during the months before he was killed on the Leningrad front. Poliakov did an excellent job of describing guerilla warfare in *Russians Don't Surrender*, and his posthumous *White Mammoths* ought to add a great deal to our appreciation of tank warfare.

Also from the battlefield are the recently published *Seven Came Through*, by Captain Eddie Rickenbacker, and *Nearer to Thee*, by James Whittaker. Rickenbacker and Whittaker, forced down in the South Pacific last winter, were dramatically rescued after twenty-one days adrift. Either Rickenbacker and Whittaker should have collaborated on a single volume, as did Lieutenant Colonel Walter Bayler and Cecil Carnes on *Last Man Off Wake Island*, or else they should have flipped a coin for the authorship honors.

As the war spread and reached titanic proportions, the explosions of military myths and the cracking reputations of military experts could be heard even through the thunder of battle. The reputations of two writers grew in authority with the growing intensity of the war on a global scale. Although Lieutenant Colonel W. F. Kernan's book, *Defense Will Not Win the War*, appeared early in 1942, its prophetic value is now unfolding with the campaign in North Africa as a prelude to an offensive against the soft underbelly of Europe. This is the direction Kernan foresaw in 1942; this is the bold offensive strategy he urged.

Kernan's thesis is that a democratic

people can survive only if they can foresee their enemy and strike in time at its stronghold. They must understand the issue of the survival of democracy and muster their forces before the enemy can, through treachery and confusion, pick off one vital position after another until it has reached the last defensive bulwark of its victim.

As important and difficult as appraising the enemy in time, however, has been America's task in discovering its allies. As long as the Axis could divide, it could conquer. Only with the emergence of coalition warfare has the tide of the war turned. And the contribution of Max Werner in *Battle for the World* and, more recently, in *The Great Offensive* has been to clarify the public mind about the need for a coalition strategy and to free it from military myths. But more than the marshaling of statistics from military sources throughout the world in the first comprehensive picture of the armies as they were deploying for battle, Werner's books reveal the role of the United Nations for the future, for success in waging war without allowing its energies to be wasted and divided either by apparently conflicting interests or by distrust.

Against the prophecy and analysis of such writers as Kernan and Werner, there have arisen more recently the voices of two prophets of air power. Their popularity is rising, but their doctrines have, to the extent that they have been tested, proved misleading and potentially dangerous. *Victory through Air Power*, by Alexander de Seversky, and *The Coming Battle of Germany*, by William B. Ziff, are books aimed at meeting the growing need for military theory in popularized form. As popularizers, De Seversky and Ziff have the gift of fitting the theory to the wish, for if victory could be won from a distance, even if the distance were vertical, nobody

could wish for a better or less costly way than by air power. Their doctrine that air power alone can play the decisive role in a global war challenges, above all, the strategy of both the German and the Soviet high commands thus far and the developing American strategy as well.

Yet the interest of the public in popularized military theory is indicated in the success of these books as well as in the reissue of Lieutenant Colonel Kernan's book in a pocket edition. Another indication is the recent popular one-volume edition of Von Clausewitz's *Principles of War*. Written early in the nineteenth century by the acknowledged founder of modern German military science as a summary of his theories for a young German prince, it serves as an excellent introduction even now to that body of military writing which is studied as basic material, in both Germany and the Soviet Union, for an understanding of total war.

The resources of democracy for total war have often been underestimated; total war has been too often confused with the politics and economics of the totalitarian states. In Tom Wintringham's books, *Weapons and Tactics* and especially *New Ways of War*, the resources of a democratic people, including both its greater individual initiative and its indestructible core of human values, are explored for their full possibilities. His experiences in Spain showed the extent to which the improvised weapons of a poorly armed but democratic army are now pointing the way to new weapons and tactics on a global scale.

A number of the books which have been published during the past year or two present what might be called "background of the United Nations." Among these are *A Latin American Speaks*, by Luis Quintanilla, and *South American Journey*, by Waldo Frank. If recent

speeches and statements of Wendell Willkie provide any clue to the content of his forthcoming book, *One War, One Peace, One World*, it will be highly important in regard to integrating a plan for the prosecution of the war with a plan for the peace.

One of the real needs during this period of the war is for background on Russia—a country about which, when Hitler swung into action, we had either been uninformed or misinformed. It is not the purpose of this article to argue who was responsible for the distrust and misunderstanding which made Munich possible. The growing co-operation of the United Nations has already destroyed some of our differences. The real friendship which is growing up between the American and the Russian people must be implemented by an understanding of the promises and achievements of each nation and by the unique contribution which each nation can make to the period of reconstruction. One of the best statements on this problem appears in Ralph Barton Perry's *Our Side Is Right* in a chapter, "The Bridge to Russia." Alexander Werth's *Moscow War Diary*, written by the Russian-born *Manchester Guardian* correspondent who has not generally been friendly to the Soviet Union, is a straightforward account of the heroism of the Russian people during the first year of the war. David J. Dallin, also Russian-born but not pro-Soviet, has written a scholarly study of *Soviet Russia's Foreign Policy*.

Good background for the many of us who need it can be found in *Soviet Asia*, by R. A. Davis and A. J. Steiger, who give an excellent survey of Siberia's growing and potential importance both in the European and in the Pacific wars, and in John Scott's *Behind the Urals*, an exciting story by an American who participated in the industrialization of the

Urals in the first and second Five-Year plans. For a passionate appeal for Russian-American friendship from one of the thorough students of the U.S.S.R. since its inception, read *The Russians*, by Alber Rhys Williams. There are still those who feel that friendship between these two countries is impossible. If Sevastopol and Bataan, Stalingrad and Guadalcanal, have for the peoples of both countries no common meaning on which a broader understanding may be built, then the future is indeed dark.

Real mobilization of the allied nations cannot be complete until the colonial peoples have been drawn into active and voluntary participation in the war effort. For a better grasp of why this participation has not yet been won and how it might be secured, one of the best books I know is Kate Mitchell's *India without Fable*. Miss Mitchell, who is justly critical of British policy in India, explains why preliminary machinery for a really democratic system should be set up immediately and why Indian leadership should be invited to play an important role in organizing India's war effort.

In the Far Eastern field one highly provocative volume is *American Unity and Asia*, by Pearl Buck, whose concern about the role of China in the post-war world arises from her realization that freedom withheld from one people is a constant threat to the freedom of all. In her new book the famous novelist and authority on China writes:

Are we all out for democracy, for total justice, for total peace based on human equality? . . . Let America be sure of this—unless we declare ourselves whole for total democracy, we shall lose our chance to make the world what we want it to be. We shall lose even our place in the world, whatever our military victories are. For most of the people in the world today are colored . . . [and] the deep patience of colored peoples is at an end.

No survey within the length of this article could more than indicate the books on domestic problems which are inherently tied to the problems of the war and of the post-war world. Edward Embree's new little volume, *The American Negro*, and the special issue of the *Survey Graphic*, "Color: Unfinished Business of Democracy," fill the need for popularly written, courageous books on the problem of the minorities. Embree's book, incidentally, contains a good bibliography. But what is needed in this field is a book as forthright and thrilling as John Tunis' book for high-school youngsters, *All-American*.

During the last war we talked a good post-war world, too, without, of course, examining sufficiently what that world might require of us in the way of sacrifice and change. Even the phrase "the century of the common man" uttered recently to wide applause by Vice-President Wallace appeared in an article twenty-four years ago. "The old order is finished," wrote H. G. Wells, "We 'are entering the century of the common man.'" This same tendency to be rosy-eyed is illustrated in our failure to develop a more adequate program on the home-front problems of the war. It is in our answers to such problems as the character of the North African government, the planned use of our materials and man-power under civilian control, the abolition of the poll tax, the enforcement of President Roosevelt's antidiscrimination order, the immediate introduction of a strict over-all rationing program, a national tax program based upon ability to pay, the institution of a broad and more inclusive social security program, and the character of our State Department that we are shaping the post-war world. The decisions we make now on these problems will determine our world after the war.

A good book which helps to throw light on the goal for which we are fighting is the *Beveridge Report*.² Its promises for the English people are more encouraging when we realize the remarkable job which has been done in England on the rationing program and also when we study the reports indicating that the English people are probably better fed now than at any time in their history. But, as Beveridge himself stresses, his plan does not tackle the causes of unemployment, which cost the United States two hundred billion dollars during the 1930's.

With consumers moving up into a crossfire of war problems, a useful book is Caroline F. Ware's *The Consumer Goes to War*. Equally timely as the fighting front advances is Robert Bendiner's searching work, *The Riddle of the State Department*.

Another book, somewhat old, which illustrates the kind of writing which publishers ought to stimulate is I. F. Stone's *Business as Usual*. Stone not only does an effective exposé of many business groups' failures to gear their production to war needs and to expand their facilities but he makes his material understandable to the average man. While this problem is now "spilt milk," one should remember Stone's book as he reads the latest headline distorting labor's war record. And, if you examine the books published since the war, you will not find one book dealing with labor's role in the present war. Some time ago there appeared in the *Nation* an article by one of the Kaiser shipyard workers describing the record launching of a "Liberty" ship. It was a thrilling description of the joint effort of American labor and American industry working together.

We need a book about labor—a book which will tell the story of what the or-

² *Social Insurance and Allied Services*.

ganized little men and women are doing to win the war and the peace. We need the kind of book Samuel Grafton of the *Chicago Sun* and the *New York Post* could write. We need such a book not only to understand how the war can be won but what labor can contribute to the peace.

According to a survey of the National Opinion Research Center of the University of Denver, 60 per cent of those people in America holding an opinion believe that world wars are inevitable. Apparently, books dealing with a post-war world, with ways of keeping the war won, must be directed at the fatalism of this section of America. Yet, according to the survey, this 60 per cent is to be found mostly among the lower-income groups and, consequently, among those least likely to be reached by the growing flood of post-war books, blueprints, plans, and programs.

Unconsciously or not, the idea of the inevitability of war leads to acquiescence in war, to balance-of-power politics, to the growth of huge armed forces held in readiness; above all, it leads to a shunning of responsibility for the shape of the world to come. This belief that war is a natural phenomenon, like earthquakes and floods, and therefore unavoidable, can be changed if those who hold it can be reached. In Raoul de Roussy de Sales' *The Making of Tomorrow* it is pointed out that

the whole logic of Western civilization cannot be justified if war is accepted as a method of settling human conflicts. The Western man believes that he is master of his own destiny, which means that he must reject the idea that war is unavoidable. . . . With the increased consciousness of the fundamental distinction between natural calamities and those which he brings upon himself, the modern man's horror of war has increased, all the more so because his success in combating disease, famine, poverty

and in reducing the damages caused by the forces of nature has been very remarkable.

The concept of the United Nations as a basis for a lasting peace has grown with its success as a military coalition. As the initiative taken by the United Nations carries the people of the world toward the decisive battle, its promise grows as an alternative to balance-of-power politics. One of the most useful and eloquent books in bringing an understanding of this promise to a wide audience is *Make This the Last War*, by Michael Straight. A less scholarly book than E. H. Carr's *Conditions of Peace* and far less detailed than Ely Culbertson's plan of world order, it is useful precisely because it avoids a blueprint which is too scholarly, too intricate, too detailed.

At this stage at least, it is necessary to give voice to those aims and objectives which the average man thinks about and fights for but cannot articulate. Although Straight sees the planning of the domestic future coming under more vigorous leadership with the aim of full employment as the objective of a victorious democratic people, he warns against the dangers of world reconstruction coming under the leadership of men whose efforts are directed at stopping the world in its tracks. He warns against America, with its industrial production intact and its vast storehouse of goods making it the creditor of the world, emerging in the role of the dominant imperialist exploiter and using the doctrine of free trade as a means for dominating all trade. He warns against inertia as the major force in preventing the only means by which peace can be secured—the future co-operation of America, Great Britain, Russia, and China. Such warnings are particularly needed after earlier books like *The American Century*, by Henry Luce, and *Problems of Lasting*

Peace, by Herbert Hoover and Hugh Gibson.

Another suggestive book on the elementary social truth that "the right of each to life must be defended collectively, by the community, or it cannot be defended at all," is *Let the People Know*, by Sir Norman Angell. His insistence, however, that British imperialism is simply a fiction raises some question of whether Sir Norman has grasped his own argument.

An understanding of the need for a precise declaration regarding United Nations' plans for the Far East is reflected in two books published this winter: *Basis for Peace in the Far East*, by Nathaniel Peffer, and *Pacific Charter*, by Hallet Abend. Peffer, who teaches political science at Columbia University, believes that "there must be a fundamental change in the position of those parts of Eastern Asia that have hitherto been colonies of the Western empires . . . as a minimum, material concession in the form of greater autonomy and systematic preparation for independence, with withdrawal by empire in stages." Abend, who has covered the Orient for the *New York Times* for fifteen years, agrees with those who believe that, since most of the Far Eastern peoples have never had freedom, they will hardly be prepared to govern themselves after the war.

The widespread flareup over Vice-President Wallace's speeches indicated that he has touched a vital social nerve. The attempt to twist his proposal for decent living conditions for the people of the world into a complicated economic project for forcing malted milks on Hot-tentots was an attempt to obscure a basic difference between Vice-President Wallace and his critics. Making these differences clear to a wide audience may, perhaps, be a job for pamphlets rather

than for elaborately reasoned books. Already, several valuable ones have appeared, notably *After the War*, by Maxwell S. Stewart, and *United Nations Discussion Guide*, by the Research Department of the Foreign Policy Association, under the auspices of the United States Office of Education. Two small popularly written books by Stuart Chase, *The Road We Are Travelling* and *Goals for America*, are required reading in this area.

It is inevitable that the questions of future peace will frequently, and heatedly, begin with the question of what to do with Germany in the world to come. While Louis P. Lochner tells us in *What about Germany?* that Hitler's plans to exterminate the enemy revolted even the Prussian generals, Curt Reiss informs us in *The Self-betrayed* that the German *Junker* class and its industrial counterpart are the real menace to a free world. In *World in Trance*, by Leopold Schwarzschild, we learn that not only these classes but even the more moderate German elements, the Stresemanns and the Rathenau of World War II, must share the responsibility with the Nazi party. Reiss, Schwarzschild, and others see Germany as incorrigible and future peace possible only by drastic measures that would leave Germany impotent.

Some, however, argue that to condemn the entire German people is simply to fall into Goebbels' propaganda trap of tarring all Germany with the Nazi brush. As Dorothy Thompson puts it in *Listen, Hans!* "The German fear of revenge is Hitler's greatest asset at this stage of the war." Altogether, Miss Thompson leans toward a belief that there is another Germany, but it had better make up its mind in a hurry if it hopes to be admitted back into the family of civilized peoples. She is supported by some evidence in

The Silent War, by Jon B. Jansen and Stefan Weyl, and in Paul Hagan's *Will Germany Crack?* that the German people are aware of their responsibility. They tell us of the stirrings of revolt inside Germany and of the problems of re-establishing our lines of communication with the democratic elements among the German people.

With a 10 per cent cut in paper already ordered and a further 20 per cent cut proposed, book publishers will have to do more than trim down the width of book margins. They will have to play an increasingly effective part in the war

of ideas to get their allotment of paper and man-power. In fiction the escape from the present has become an exodus. For the most part, novelists are no longer exploring the American past—they are simply living in it. To some extent, even the books on scattered war experiences have been a kind of escape, with their overemphasis on adventure and the romantic. It will become increasingly necessary for the American people at home to face reality and the problems of a real world, because escape now will not be escape from fear and confusion but from democracy's greatest opportunity.

ARCHIBALD MacLEISH AND THE ASPECT OF ETERNITY

HYALL HOWE WAGGONER¹

Since the time of Edward Taylor the chief philosophical problem for American poets has been the resolution of their beliefs in relation to the ever swelling current of positivistic naturalism. Responding to the insistent need of man to see himself and his life *sub specie aeternitatis*, our poets, from Bryant to MacLeish, have sought over and over to fit their intuitions into systems often too narrow or too vague to endure.

But the inadequacy of their metaphysics to make intelligible all the facets of experience and to satisfy all the demands of intuition has not removed the need for a system that would clarify the life of man as seen both in time and in eternity. In an age and a land predominantly secular, practical, and positivistic—an age and a land typified in Franklin, P. T. Barnam, and Edison rather than in Edwards, Emerson,

and E. A. Robinson—they have endeavored to make their total experience intelligible by considering ultimate questions and answering them in terms of Calvinism, Nature, or the Divine Average. All our greater poets have wrestled with this problem, but the need of a satisfactory solution based not on fluid faith but on rational comprehension has become more urgent as the tide of positivistic naturalism has swelled; for the old answers have seemed ever less satisfactory, while the old need to see life under the aspect of eternity has, for the sensitive and thoughtful, diminished not at all.

Between Taylor and MacLeish—metaphysicals both—American literature has swung full circle. The Puritan outlook is far less foreign to MacLeish than it was to Whitman, Emerson, or even Franklin, who began life as a Calvinist. Edward Taylor was scarcely more concerned with time and eternity, man's

¹ Department of English, University of Kansas City.

feebleness, and the rotting of the flesh than is MacLeish. The difference between the two poets is less in their vision than in their metaphysics: Taylor could accept a system adequate to the needs of his vision, but MacLeish has not yet found one.

I

Critics have made much of the fact that MacLeish has reflected in his poetry, especially in his "middle" period, from about 1925 to about 1933, all the bewilderment, isolation, and despair characteristic of the intellectuals of his generation. They have pointed out that MacLeish, like Joseph Wood Krutch, speaks in "the voice of our time"; that he is, or has been, the poet of the waste land and the lost generation; and that, with Eliot and Aiken, he was one of the first to express the new nihilism. On the other hand, Professor Cargill, in his recent *Intellectual America: Ideas on the March*, has explained this aspect of MacLeish's poetry by relating it to the ideology of the French Decadents. But may it not be that MacLeish's awe in the face of "the undigested mystery," his constant, unanswered questioning of "the vacant light, the bright void, the listening, idiot silence," though closely related to the nihilism of *The Modern Temper*, suggestive of some aspects of *The Waste Land*, and no doubt influenced by the ideology of the Decadents, was neither nihilism or the gibberish of hollow men, on the one hand, nor mere literary posturing in imitation of his French masters on the other? After one has recognized the influence of the Symbolists and of the cynicism that is connected with, though not completely accounted for by, the aftereffects of the first World War, one must finally conclude, I think, that it was, after all, the scientific outlook of the

twenties that was the principal source of the ideas and points of view in MacLeish's early poetry. But the outlook has not operated as most critics believe.

If we leave out of account the earliest pieces which the poet later excluded from *Poems, 1924-1933*, pieces written before the poet had really found himself, we may look for the key to MacLeish's early attitude in the opening lines of "Hamlet":

From these night fields and waters do men raise,
Sailors from ship, sleepers from their bed,
Born, mortal men and haunted with brief days,
They see the moon walk slowly in her ways
And the grave stars and all the dark outspread.
They raise their mortal eyelids from this ground:
Question it

What art thou

And no sound.

The conclusions that the people draw from the vast silence is simply the rather obvious one that the stars do not answer questions. But when the apparition appears "the stench of death, of flesh rot," chokes and terrifies Hamlet. The dreadful shape, the unknown terror, we are told, haunts all Hamlets, making "sick men of us, haunted fools/Hag-ridden blinking stargazers at the dark." Hamlet is disturbed by the reflection that the stars do not darken when we die: "I say there were millions/Died like that and the usual constellations." The implication of all this is, of course, that we are in an alien universe. But Hamlet is not certain; he continues to search for understanding.

Searching, he gropes to the very borders of the waste land. He hears the "Giggle of the wind along/The empty gutters of the sky./Snigger of the faint stars. Catcalls." Questioning, terrified by the cold between the stars, he realizes that there is no answer to our questions because *we do not know what to ask*. "We have learned all the answers, all the an-

swers:/It is the question that we do not know."

We do not know what to ask, for what Sorokin calls our "sensate" culture allows us no technique for putting ultimate questions. Having rejected both philosophy and theology as *knowledge*, we are left with the scientific method only, in terms of which man can neither put final questions nor find answers to them. Hamlet's rejection of the old answers and his inability to frame a proper question remind us of passages in so many well-known works of the last forty years that we seem to be reading a paraphrase of a hundred of them. One of the most widely read of the countless popularizations of science that our scientific age has produced, Sir James Jeans's *The Mysterious Universe*, began in a similar vein:

Standing on our microscopic fragment of a grain of sand, we attempt to discover the nature and purpose of the universe which surrounds our home in space and time. Our first impression is something akin to terror. We find the universe terrifying because of its vast meaningless distances, terrifying because of its inconceivably long vistas of time which dwarf human history to the twinkling of an eye, terrifying because of our extreme loneliness, and because of the material insignificance of our home in space—a millionth part of a grain of sand out of all the sea-sand in the world. But above all else, we find the universe terrifying because it appears to be indifferent to life like our own; emotion, ambition and achievement, art and religion all seem equally foreign to its plan.

But Sir James invited the scorn of "realists" by turning from science to Platonic philosophy for his questions and his answers. Stimulated by the new discoveries in physics, he plunged into the deep waters of philosophy to conclude that "those inert atoms in the primaeval slime which first began to foreshadow the attributes of life were putting themselves more, and not less, in accord with the fundamental nature of the universe."

Without his plunge into the deep waters the scientist would have been unable to reach any rational metaphysical conclusion whatever. But MacLeish has been unwilling or unable to go to philosophy or religion for his questions and answers. Hence he has presented the facts of man's position in the physical universe, but he has been unable to find meaning in the resultant picture.

"It is colder now/there are many stars/we are drifting/North by the Great Bear"—these, the opening lines of "Epistle To Be Left in the Earth," suggest the outlines of MacLeish's thought on man's place in nature. Reading them, one thinks of the alien universe pictured in Bertrand Russell's "A Free Man's Worship" and since become the basic premise for the thought of many. One thinks, too, of that great stumbling-block in the way of those who would construct optimistic evolutionary philosophies, the concept of a universe that is running down. Certainly the second law of thermodynamics has been one of the most frightful of the specters haunting the modern Hamlet. Although the law is two-edged and may be interpreted as proof of the world's creation by a creator at a definite time, the climate of modern opinion makes such interpretation almost unheard of today among those sufficiently well read to be acquainted with the law at all. So it is that this law, which Sir A. S. Eddington has called "supreme . . . among the laws of Nature," serves primarily to call up pictures of a dead universe: "It is very cold/there are strange stars near Arcturus/Voices are crying an unknown name in the sky."

But MacLeish has not been content to appropriate the concepts of astronomy and accept them unquestioningly as the cosmic setting for man. He has probed the meaning of scientific meanings. At-

tempting to arrive at an evaluation of scientific data without having recourse to metaphysics, he has shown himself exceptionally well acquainted with the epistemology of scientists. In that much but seldom intelligently discussed poem, "Einstein," we see the poet pondering the problem of knowledge as it is affected by modern theoretical physics and especially by the theories of relativity. The solid world of matter, Einstein discovers, dissolves before him as he seeks to understand it. Matter, space, and time—all are left mere concepts in the knowing mind:

Still he stands
Watching the vortex widen and involve
In swirling dissolution the whole earth
And circle through the skies till swaying time
Collapses crumpling into dark the stars
And motion ceases and the sifting world
Opens beneath.

When he shall feel infuse
His flesh with the rent body of all else
And spin within his opening brain the motes
Of suns and worlds and spaces.

That the poem is not merely a poetic fancy but a serious imaginative treatment of the problem of knowledge in the light of recent science becomes apparent if we compare with it the statements of one of the world's foremost scientists. Eddington has put the matter thus: "Science aims at constructing a world which shall be symbolic of the world of commonplace experience. . . . The frank realization that physical science is concerned with a world of shadows is one of the most significant of recent advances." Einstein in the poem wrestles with "the world of shadows" that he has created to be symbolic of the world of experience; but he finds that his symbols are too insubstantial to be grasped, too elusive and shadowy to be questioned. He cannot bridge the gap between his flesh and the shadowy world of his symbols. He cannot,

to put it simply, see himself—his flesh, his experience, his life in all its felt reality—and the world presented symbolically by his scientific knowledge as one coherent whole. He cannot find a place for himself in the universe he has scientifically constructed—the universe that is in his mind, yet not under his control; that is symbolical only, yet more real than his frustrated desires and not to be bent to their ends:

But still the dark denies him. Still withstands
The dust his penetration and flings back
Himself to answer him.

We cannot, then, be sure of what our scientific knowledge means. The most important two lines in "Einstein," the lines that contain the point toward which the whole poem moves, are the last two. (Strangely enough, they are the least often quoted or referred to in discussions of the poem.) The dust which has withstood Einstein's penetration "flings back himself to answer him./Which seems to keep/Something inviolate. A living something."

Einstein is left, that is, not a hollow man in a waste land but, in relation to his knowledge, the one reality. Here is an affirmation of the centrality of the knowing mind which, if it approaches solipsism, does so no more closely than interpretations of scientific knowledge that have gained wide currency in the last twenty years. MacLeish's conception of man's place in nature is based on a wide acquaintance with physical science; but his conception of the nature of man repudiates the genetic fallacy in all the varied disguises in which it insinuates itself into our thought. For MacLeish an adequate description of man does not begin with the words, "Man is *nothing but*." Man, the "something inviolate," is the one reality of which we can be certain.

And not man as pictured by the behaviorists, not man without a mind, a memory, or a will, not man the biological automaton, but man as we know him because we ourselves are men—this is the man in which MacLeish believes, this is the ultimate reality.

When, in "Epistle To Be Left in the Earth," the poet attempted to sum up all that man has learned, all that he knows or presumably can know, he emphasized the dichotomy between the knowing mind and the thing known, a dichotomy so great and so apparent that the end of man's quest for ultimate meaning must be acknowledgment of mystery: the knowing mind finds consciousness nowhere but in mind; when it turns to the stuff from which it sprang, it is unable to bridge the gap between "mind" and "matter." "I will tell you all we have learned . . . the lights in the sky are stars/We think they do not see/we think also/the trees do not know nor the leaves of the grasses." Again, as in the case of the ideas in "Einstein," this is no mere poetic fancy or imitation of a Decadent attitude. The philosopher F. S. C. Northrop has stated the problem succinctly in prose:

In other words, the task which we now face is to reconcile the obvious presence of colors and sounds and pains and pleasures [consciousness] with the equally obvious extensive facts of stuff and change [the world studied by natural science].

Since he has so far been unwilling to go to metaphysics for a solution, MacLeish has had to stop with the statement of the problem. This is the great unanswered question in his poetry which the critics make so much of and interpret so variously. It is because this problem remains unsolved that the modern Hamlet can think of nothing meaningful to ask of the universe. But the formulation of the

problem and the emphasis which the poet has given it are not the only effects of science on his poetry. The mere stating of a problem which must be left unsolved can create a mood and determine a perspective. The problem of the place of man and his mind in nature has done so for all of MacLeish's early and for much of his later poetry.

II

It is surely no mere coincidence that Aldous Huxley has developed what one reviewer has called a "religious mania"; that such diverse figures as T. S. Eliot and M. J. Adler have become convinced of the imperative need of our recognizing philosophy and theology as real knowledge, not just opinion or rationalization; that many theologians, convinced of the falsity of the outlook of Protestant modernism, have reaffirmed some of the insights that vitalized the poetry of Edward Taylor—and that all this and more has happened in the last fifteen years. One popular explanation of these phenomena is that, having reached the nadir of belief, we have been forced to turn and clutch at straws in order to make life seem worth living. Such an explanation makes the philosophical developments of the last fifteen years mere rationalizations of human needs. Another explanation runs thus: Since world conditions are now intolerable for sensitive minds to contemplate with equanimity, since hope has been taken out of life on the economic and social levels, we are escaping from an unpleasant situation by carefully constructing otherworldly hopes to compensate for this world's patent failure. This view makes philosophy a by-product of economic and social conditions. Needless to say, in a culture still predominantly positivistic, these two explanations are much in favor.

But I want to propose another. It is that one of the unlooked-for effects of contemporary science has been to make sensitive and imaginative minds ever more conscious of the stature of a man against the sky. This tendency to view man under the aspect of eternity can lead to the transcendental faith of a poet like Robinson or to the intense pessimism of a poet like Jeffers; it can lead to the Catholicism of Eliot or to the mysticism of Huxley. Or, as MacLeish's development testifies, it can lead simply to a new perspective accompanied by no dogmatic faith, supersensate philosophy, or genuinely religious mysticism. Such an explanation suggests that the new outlook so common today is neither a mere swing of the pendulum nor a physically determined by-product of an economic revolution, but a rediscovery of an old truth, a truth known to Taylor and Jonathan Edwards but since too often forgotten: that man's days are few and his powers feeble, that no "religion of humanity" is enough.

MacLeish laid the basis for this point of view in one of his best early poems, "Seafarer":

And learn O voyager to walk
The roll of earth, the pitch and fall
That swings across these trees those stars:
That swings the sunlight up the wall.

And learn upon these narrow beds
To sleep in spite of sea, in spite
Of sound the rushing planet makes:
And learn to sleep against the ground.

The poet had to learn to walk the roll of earth because, as he said in his "Lines for a Prologue," "These alternate nights and days, these seasons/Somehow fail to convince me. It seems/I have the sense of infinity!"

It is hardly too much to say that of all the poems written before 1933 the majority are concerned with or grow out of

this "sense of infinity." "Cinema of Man," "L'An Trent," "Le Secret," "Immortal Helix," "Verses for a Centennial"—all play variations on this theme. Two other short poems may speak for all that I have named. "Signature for Tempo" opens with this stanza:

Think that this world against the wind of time
Perpetually falls the way a hawk
Falls at the wind's edge but is motionless—

Obviously no prose statement can convey the total meaning of a stanza of poetry, but if one were to attempt to suggest in a phrase or two the concept imaginatively embodied in the opening lines of "Signature for Tempo," would not the phrases be "a sense of cosmic space," "the world's position in the galaxy," and "relativity"? Such concepts derive from astronomy and, particularly, from Einstein. The influence of the latter on MacLeish's thinking and so on his poetry becomes more obvious if we read further in the poem:

These live people,
These more
Than three dimensional
By time protracted edgewise
into heretofore
People,
How shall we bury all
These queer-shaped people,
In graves that have no more
than three dimensions?

A poem that would be quite undistinguished but for the sense of infinity that informs it will serve as a last example from the short poems. "Nocturne," after presenting in symbols the aching incompleteness of modern consciousness, ends with a question and a statement:

What is it we cannot recall?
Tormented by the moon's light
The earth turns wandering through
the night.

the physical insignificance of man—the tendency, in short, of many sensitive modern minds once more to concern themselves with eternity as well as with time—all this is read back into the story of the march of the conquerors through Mexico. The reader never is allowed to forget, as he reads the poem, that while the men march the earth turns on its axis and circles the sun, and both speed through the darkness of the galaxy among galaxies. The poem is actually a commentary on the present given through an interpretation of the past, an allegory of the life of man dwarfed in a vast, strange land under foreign stars.

Hence it is that the poem is full of violent sensations without meaning. Hence it is that bewilderment, nostalgia, a sense of the mystery of life, the smell of death, dominate the poem. The gap between conscious experience and an apparently alien universe, left unbridged, precludes the possibility of a rational ordering of the senseless flux of experience. The eerie light of the stars flickers ominously over the figures of the conquerors.

III

But the conquerors remain intensely human. Their hopes, their fears, their vividly remembered sensations are central; they are neither explained away nor ridiculed but are presented for what they are. The question implied throughout the poem, the question that inevitably arises in the mind of the thoughtful reader—how the experience of the conquerors and the external universe in which it takes place can be made to fit into a coherent whole—is left unanswered. The task of conjoining (to use a phrase of Edward Taylor) infinity and finity is not attempted, but the need to do so is clearly implied.

That need MacLeish has frequently expressed in his prose. The reason for the urgency of the need has been so often discussed by both the poet and his critics that it need only be mentioned here. As MacLeish wrote in 1923, ours is a time of great restlessness, bewilderment, confusion, and cynicism. The knowledge and discoveries concerning man and the universe amassed during the nineteenth century have, he felt, so overborne the human mind, so shattered traditional beliefs, that as yet no explanation, no synthesis in terms of a comprehensive understanding of the significance of this knowledge for man, for the future, and for man's relation to nature, has been made. We have knowledge with no explanation of it, no unifying philosophy or interpretation of it, and instead of trying to deal with existing knowledge, we try to gather more. Poetry, then, as MacLeish wrote in 1931, "which owes no man anything, owes nevertheless one debt—an image of mankind in which men can again believe."

One way, if not of creating such an image, at least of putting off the necessity of doing so, is to turn one's attention from man to men, from the individual as both an individual and a representative sample of mankind, to problems of social organization. Thus to shift one's interest from man to society is, of course, to cease concentrating on ends and turn to means; it is, consequently, a common philosophical phenomenon when the chain of reasoning being pursued promises to lead to unsatisfactory conclusions. Just as the "advanced thinkers" of the eighteenth century, when they began dimly to suspect that the reasoning on which they had built their optimism would lead to something less than the best of all possible worlds, turned their attention from speculative philosophy to practical re-

form, so many thinkers during the past decade, despairing of finding any satisfactory answer to the problem of man's place in the universe, have turned their attention to social problems. This evolution has been very marked in MacLeish's poetry and has been commented on by many of his critics. As he himself has explained in "Nevertheless One Debt," society has become more important than the individual. Without rehearsing the reasons which the poet himself gives for this change, without attempting to minimize or oversimplify the factors involved in it, we may re-emphasize one thing: that it is in part at least the product of frustration. It is an emotional answer to logical questions, logical answers to which are either impossible to attain within the self-imposed limitations of thought or else are too unpleasant to be acceptable.

MacLeish is aware that transferring one's interest from philosophy to social security solves no philosophical problem, and he has continued to search for a satisfactory synthesis of individual experience and scientific knowledge. As he recently put it, "no purposed human action is conceivable without an image of the world which is coherent and distinguishable." It is his hope, apparently, that out of the intellectual chaos of our day a new vision will come. Meanwhile, as he says in his "Dover Beach: A Note to That Poem," the ebbing of the sea of faith itself provides "a fine and wild smother to vanish in."

The smother is fine because it is wild. It is fine because it has shocked man out of complacent secularism. In short, it is fine for MacLeish because it has given him "the sense of infinity." And although he has turned from philosophy to economics and politics, although he has recently turned his attention to the

promises inherent in America and has called upon artists and scholars to join in the fight to preserve and extend them, he has, even during the past decade, kept his sense of infinity and attempted, gropingly and without recourse to speculation, to arrive at a more or less intuitive synthesis. No longer does he concentrate on widening the gap between infinity and finity as in "The End of the World." More typical of his new mood are "America Was Promises," "The Sunset Piece" and his poetic note on "Dover Beach"—poems which enunciate no answers but imply the faith that an answer will come. And MacLeish has given hints of the sort of image he thinks it may be; though he has not ordered his materials in a rational system, he has presented and implied an outlook.

First, he has always attempted, perhaps less successfully since the 1933 collection of poems than before that date, to achieve what he has called the function of true art: to catch "the flowing away of the world." The very way he has phrased this statement of the purpose of art—a statement tossed off in debate, it is true, but paralleled by others of his pronouncements—indicates that the image of the world, when it is arrived at, will attempt to conjoin infinity and finity, to make meaningful, in other words, the relation of time to eternity and finite human experience to the cosmic process. The "flowing away" is the chief characteristic of consciousness, but "the world" is the backdrop of comparative stability against which consciousness flows away, a backdrop which is at once a part of consciousness and yet not reducible to it or manageable by it. Evidently it is MacLeish's guess that the image of the world which will become a common faith will be informed by the sense of infinity which is the result of

any honest and sensitive attempt to probe the reality of the flowing-away of consciousness.

Second, though he has been much influenced by and has made much use of the knowledge of the physical world gathered by the physical sciences, he has never accepted the conclusions about the nature of man that have usually been drawn from biology and psychology and that are almost universally extended to history and sociology, where they serve as both methodology and philosophy. He has seen clearly and declared often that it is sheer confusion for sociologists to say in one breath that man is totally the product of his inheritance (genes and "folkways") and his environment and to proclaim, in another, that the purpose of their "science" is intelligent social action and reform. He has seen clearly that to interpret history solely in terms of economic determinism is to be guilty of the confusion of a narrow (although, if understood, serviceable) abstraction with a complex reality; and it is to be guilty, also, of another sort of logical confusion, for the very people who most dogmatically interpret history as "determined" by economic forces most loudly call for reform, thus conveniently forgetting that they have just been saying that acts of will do not count in a world beyond their control. MacLeish has never reflected in his poems or his prose the picture of man presented by the two most influential psychologies of this century, Freudianism and Watsonian behaviorism. It is obvious that the men and women in his poems are not personifications of Freudian complexes; that their experience is not completely explainable in terms of "the ordinary laws of physics and chemistry"; that they are men and women presented as known in experience, not as variously pictured by the various psy-

chologies. Although J. B. Watson has swept away such medieval superstitions as mind, consciousness, will, and memory, it would be clear, I think, even to Watson, if he should ever read the poems, that they are written out of a firm faith in the reality of these medieval superstitions. In short, MacLeish has remained unaffected by the manifold "disillusions" about the nature of man that have emanated from scientific laboratories and studies—the disillusions of the laboratory (glands and bodily mechanisms), of sociology (folkways and Pareto's banishing of mind from society), and of psychology (reflex mechanisms and the "dark, unfeeling, and unloving powers" that are said to govern the human mind, if any). The assertion, in *The Irresponsibles*, of faith in the reality of "moral law . . . spiritual authority . . . intellectual truth" in no sense represents an about-face, as some have supposed; for nothing that MacLeish has written denies the reality or the centrality in man's experience of those values.

Thus, although he has not presented in his poetry the "clear and recognizable" image of man that he calls for, he has held fast at once to concrete experience (refusing to deny its reality in order to be "up with" the latest scientific theories) and to his cosmic sense, which enables him to concentrate on naïve and sensuous experience while yet presenting it against the background of a cosmic setting. While moving, as have so many thinkers and artists recently, toward the "unified sensibility" and unified consciousness of Donne and Taylor, he has accepted the conclusions of science that emphasize again truths long known but often forgotten in the last two centuries and has rejected those conclusions of science that seem to him to contradict experience. The unarticulated question that haunted

him when he wrote his "Hamlet" and that determined the nature of *Conquistador* remains unanswered. He has indicated that when it is answered it will be in terms that respect both experience and knowledge. Meanwhile, however, the un-

answered question has served him well, for it has given universal significance to his poems of romantic emotion, social problems, and history. MacLeish's debt to science is that it has kept him aware of the aspect of eternity.

SOME MISCONCEPTIONS ABOUT GENERAL SEMANTICS

FRANCIS P. CHISHOLM¹

It is unfortunate to see Professor R. S. Crane making an attack on one of the most vital movements in contemporary education. Since it seems to me that his recent article² is based upon some misconceptions, I wish to explain some points about the science of general semantics which I feel that he has misrepresented. Mr. Crane says:

General Semantics . . . is essentially a metaphysical construction . . . in which the cogency of all particular statements about language is made to rest on a priori splitting up of the world into two—and only two—distinct parts, relatable through man's nervous system. On the one hand are things (and these alone are "real"), on the other hand are words; and the semantic problem begins and ends in an attempt to state the conditions under which human beings . . . may use them sanely and accurately to designate things.³

Now, if general semantics rested upon any such naïve presuppositions, I would certainly concur in Mr. Crane's condemnation. (I am willing to concede the point about general semantics having a metaphysics, if by "metaphysics" Mr. Crane means that general semantics, like all coherent intellectual structures, has

postulates, undefined terms, and operations. However, sometimes he seems to use the term "metaphysics" to mean "ontological theory." That is something else again.) But general semantics, far from "splitting the world" into words and things, begins with a radical skepticism about both words and things, both of which are constructed by the trained activity of the nervous systems of individual men. "Things" (percepts, perceptual level), as we see them, are the result of our organizing those aspects of physical processes which our nervous systems are equipped to organize. We can only see "things" in relation to some organizing "purpose" of our own which always colors what we select and differentiate out from the matrix of the ever shifting energies and processes.

About this "process" or "event level," Mr. Crane feels that he has discovered a contradiction in general semantics:

But, unfortunately, given their central doctrine of abstraction it cannot both be the case that their "event" level . . . is the sole unqualified reality . . . and that it is something "known only through scientific inference."⁴

The event level is real enough, and it is "unqualified" in the sense that the processes continue and have their effect upon us whether we "know" of their existence

¹ Instructor of English, Syracuse University.

² "Semantics and the Teaching of Prose Literature," *College English*, IV, No. 1 (October, 1942), 12-19.

³ *Ibid.*, pp. 14-15.

⁴ *Ibid.*, p. 16.

or not, and regardless of how we describe them. At the same time we can only infer their presence from their effects. The virus of a disease is isolated by a long series of operations controlled and suggested by verbal descriptions which begin with the symptoms (perceptual level). The body reacts to the process, not to the symptoms, whether I describe that process as "virus" or as "God's wrath and punishment for my sins." Events (process level) are always "real" facts (occurrences, energies independent of us), although not directly experiential facts, because what I perceive (what my nervous system abstracts and organizes) is a symptom, a picture, what Korzybski calls a "first-order abstraction."

But experientially, of course, it is the symptom I see first. I am not satisfied with that in itself, because I want to do something with it, control the process, "explain" it. I manipulate the "object," either physically or symbolically, with words which represent it, note resemblances to other objects, make "higher-order" terms.

If I observe lightning strike a tree, I can go on to any number of "higher-order" explanations of this occurrence. When wood burns in the presence of air, I can attribute this to a "fire spirit," "phlogiston," or "oxidation." These higher-order explanations are diagrams, pictures (Korzybski calls them "maps") which represent what we think is going on, and suggest ways to control it. Quite rightly, Mr. Crane insists that scientific terms are of a very high order of abstraction. The "best" current scientific theory is exactly the one which gives the maximum predictability. Of course, the scientific picture is not the process level. But, by experimental checking, we can determine whether predictions made on the basis of the theory are really fulfilled.

Until the predictions are not fulfilled, we can proceed on the assumption that nature behaves as if our formulation were true (similar in structure).

It is in this sense that general semantics states that we can "know" the event level only through scientific inference. No reputable scientist contends that the current scientific picture (concepts, terms, etc.) is the events it explains. The scientific contention is merely that on this basis predicted happenings occur; that is, nature behaves as if this word-picture were true. Predictions made on the basis of the current (1942) scientific pictures (world in process) are more nearly accurate than those which accept the macroscopic world at face value. This picture is not "objectified and made to stand for 'things'"; it is said to be a picture of "underlying reality" because forces or energies seem empirically to behave as this picture predicts and not as other pictures predict.

Mr. Crane feels that he has weakened the explanation offered by general semantics by pointing out what seems to him a paradox between the basic reality of the event-and-process level and the fact that, not "knowing" it directly, we can only represent it by a linguistic construction. "It cannot be both," he says flatly, relying upon the validity of the Aristotelian "law of contradiction" and neglecting the empirical facts that (1) the fundamental process and energies do exist at microscopic and submicroscopic levels and (2) we know of these levels only by a rigorous course of scientific reasoning. My body reacts to some events, showing symptoms, making me ill; but the disease is not the symptoms; and only by following a rigorously checked and rechecked high-order abstract "map" do I know of the existence of something on the event level, which I

call a "virus." In modern science empirical paradoxes must be faced. The paradox is of course in our statement, not in nature, and the existence of paradox shows that our formulation is structurally unlike the empirical facts we are attempting to explain.

To sum this up: Nobody maintains that scientific pictures are the processes they represent; but the pictures are useful because things happen as if nature had a structure like the pictures. And the pictures indicate a world in process, four dimensional, obeying a logic of probability: an event level from which we abstract our "objects" and "things." Logically, this world in process is prior to the world of objects; so too in fundamental survival importance is it first; but temporally, in history of thought and in individual development, it is a late creation. Mr. Crane must accept the circular nature of human ontological reasoning or find some other way to account for the success in prediction of the non-Aristotelian logic of modern science. Perhaps all we know of nature is equations, and equations are thoughts.

The question now arises as to how Mr. Crane came to saddle on "semanticists" some of the statements he says they make. My notion is that an important reason is that he holds a different theory of the "nature" of language, and one which is scientifically suspect. In this article Mr. Crane (despite his call for a "positive" teaching) does not state his own explanation of language, but he does in passing advance the notions that event level and object level can be compared to the "linguistic distinction of verbs and proper nouns":

.... On the one hand, the primary level of "process" itself, of the "mad dance of the electrons," of change, in short, without any kind of fixity or rest (verbs without subjects), and, on

the other hand, the secondary level of the various individual "objects" of sense perception (proper nouns).⁵

Now actually our linguistic categories have no such relation to "event level" and "object level," nor has Korzybski or any other "semanticist" ever maintained they do. The reasons why "fire" is a noun and "burn" a verb are historical and social and not in the nature of the extensional event. The subject-predicate sentence structure is a way of abstracting common to Indo-European languages, but not common to all languages and certainly not in the extensional world itself. When I say "the dog runs," I do not split the "dog" from his "running" in the event: I utilize a sentence structure which communicates to other people whose nervous systems have been trained in similar methods of abstracting. Malinowski, Whorf, Richards, and others have shown how primitive languages and Asiatic culture languages would report this event in language of other structure: i.e., split the world by other categories entirely.

This matter of linguistic structure is vitally important because a language structure trains our nervous system in a way of organizing the stimuli which come to it. Linguistic formulations organize situations and suggest courses of action.

Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular grammar and differs, from slightly to greatly, as between different grammars. We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds—and this means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significances as

⁵ *Ibid.*, p. 15.

we do, largely because we are parties to an agreement to organize it in this way—an agreement that holds throughout our speech community and is codified in the patterns of our language.⁶

This brings us to the “negative premises” of general semantics which so offend Mr. Crane. No existing culture language is similar in structure to the world in process discovered by means of the rigorously evolved language of mathematics. Our own Indo-European actor-action, subject-predicate structure, especially as it is codified in the so-called “laws of thought” (identity, contradiction, excluded middle), tends to distort in a certain direction of its own by the very efficiency of its technique. It tends to lay emphasis upon similarities rather than uniqueness, to represent as “concepts” what are actually “series” (in the mathematical sense), to give a spurious reality to “concepts” (e.g., matter, space, thought, emotion, object, idea) instead of regarding them as incomplete (elementalistic) abstracts from the real event, to encourage the tendency to regard categories as real instead of as classification devices, to give a static rather than a dynamic picture of the world. For example, we regard a man, Mr. X, as an entity, not a process, and tend not to study his behavior as organic events in a physical-social-linguistic context, but rather to try separately to study aspects of this unified behavior under “physics,” “biology,” “psychology,” “sociology,” “history of customs,” “politics,” “literary criticism,” “history of ideas,” etc. This gives us certain efficiencies, but also certain distortions.

Hence, in generalizing modern scientific method in his “non-Aristotelian system,” Korzybski begins with negative assumptions, denying the correspondence

between the grammatical structure of any existing culture-language and the scientifically discovered structure of the process-level events themselves. As Mr. Crane well says, many of these negative aphorisms are ancient truisms. We all know that teacher Smith is not teacher Jones (i.e., all teachers are not alike); however, we all know, too, that in practice we make statements and rules about, have attitudes toward, judge and evaluate “teachers” as if all teachers were alike. We do not act wisely in terms of our best intellectual knowledge, partly, Korzybski maintains, because we have not learned by “delayed reaction” to discipline and integrate and guide the emotional-drive level of our lives in terms of the best knowledge we have. This is a brilliant insight, giving a neurological explanation of why “knowledge” has not flowered into “wisdom”—or, more exactly, exposing a neuro-semantic mechanism which can be trained toward constructive, integrated, co-operative social action or toward egocentric, schizophrenic, destructive behavior.

In more traditional language, this statement may be rendered somewhat as follows: no verbal statement in itself ever captures the total truth of a situation. It may direct our attention to aspects of the situation; it may classify the situation in ways which, in terms of our interest at the moment, may seem “true”; it may symbolize the situation vividly, showing us new and unsuspected aspects or evaluations (great literature does this, hence its tremendous value in education). But no verbal “map”—science or any other—is independent of the purposes—conscious or unconscious—or the interest or the trained reactions of makers of the “map.”⁷

⁶ Benjamin Lee Whorf, “Science and Linguistics,” *Technology Review*, April, 1940.

⁷ For an extended treatment of this point, see Alfred Korzybski, *Science and Sanity: An In-*

Mr. Crane feels that these initial negative assumptions prevent approaching literature "in a positive spirit." But I am sure that Mr. Crane would agree with me that one aim in the teaching of literature is to train the student in proper evaluation: in recognizing and responding to each utterance for what it is, with what general semantics calls an "extensional multi-valued orientation." Now if general semantics were the kind of thing Mr. Crane represents it as being—a "radical simplism," a trick forensic device for reducing "any argument one doesn't like to 'abstract verbiage,'" a theory depending on simple dichotomies—it would indeed "be difficult to see" how the new science could promote the development of a "positive art of writing or thinking well." The empirical fact is, however, that, in classrooms in which the instruction adopts the scientific attitude, this result—promoting the "positive art"—does occur. I think we can proceed with confidence from this empirical fact, no matter how difficult it is for Mr. Crane to see it. For the methods of general semantics direct the students' attention to the events he is writing about. Experience shows that student writing and discussion begins to show more detail, less abstract verbiage and hasty judgment; more concern with communication and greater effectiveness of presentation.⁸ An encouraging propo-

Introduction to Non-Aristotelian Systems and General Semantics (2d ed.; Lancaster, Pa.: Science Press Printing Co., 1941), esp. Book II, chaps. xxvi and xxvii. Other valuable discussions are Irving Lee, *Language Habits in Human Affairs* (New York: Harpers, 1941), chap. iv, and S. I. Hayakawa, *Language in Action* (New York: Harcourt, Brace, 1941), chaps. ix and x.

⁸ These judgments are based upon reports of actual classroom work in several universities: Illinois Institute of Technology, Olivet College, and

tion of the students learn to check their first dogmatic evaluations and approach whatever they write about more maturely.

Far from "oversimplifying" the presentation of a literary (or any other linguistic) utterance, the teaching procedure suggested to College English teachers by general semantics reveals a work of art to students as a rich, astounding, and vivid complexity. Like all good methods of teaching students through literature, these methods try to lead the student to analyze what he reads in the light of all relevant information and to evaluate it (i.e., judge it and feel toward it) in some definite and mature way. General semantics is especially efficient in that it tends always to keep before the student the life-implications of linguistic formulations. Furthermore, general semantics suggests techniques of training students to relate ideals to behavior; i.e., to extensionalize in behavior related to the context aims which are too often only verbal slogans rationalizing other (unconsidered, uninvestigated, uncriticized) behavior patterns. The "cultural heritage" is not to be worshiped; neither is it to be debunked; it should be used, re-evaluated, reinterpreted in the light of some new insights into language and nature which twentieth-century science has produced.

It is to be hoped that scholars of Mr. Crane's erudition and fame will lend their talents to aiding this cultural reconstruction in our time and not try to make another chapter in the somewhat too long-drawn-out debate over the ancients and moderns.

Syracuse University among others. See the forthcoming M. Kendig (ed.), *Papers of the Second National Congress on General Semantics* (Chicago: Institute of General Semantics, 1943).

THE AMERICAN TRADITION AND THE FUTURE¹

EMORY HOLLOWAY²

When I was a boy, someone told me a story about Demosthenes. All I remember was that after Aeschines, that fourth-century Quisling, had attacked the patriotic career of Demosthenes and had been applauded for his skill in oratory, the old patriot, defending his record in his "Oration on the Crown," struck, at the last, such a note of pure and ardent love of country that when he had concluded there was no applause at all, no thought of examining or commending the art of his oration, but instead the audience burst into a single cry—"Let us go fight Philip!" That was a dynamic speech, an activating idea set to work. And so was the telling of the story about it to me over twenty centuries later; for ever since then, when I have sat down to prepare a talk, I have reminded myself: "You are unimportant; make them fight Philip." I realize that such talk of shooting arrows into the air may suggest a puritan moralizing on the seriousness of life, but any teacher who is not serious in times like these is unworthy of his training and his trust. We are a link between the past and the future, and, though my subject specifies the American tradition, it carries with it implications of our relation to the cultural achievements of all the past. "Let the world beware," said Emerson, "when God lets loose a thinker upon the earth." If he understands the dynamics of thought, with all the modern methods of

spreading ideas, and if he gets hold of an evil idea, as Hitler has done, it is impossible to overestimate its destructive power. For this we must seek a remedy, not in mere refutation of the destructive idea, but in the generating of more constructively vital ideas and attitudes to take the place of waste and ruin.

The resolution adopted by the College Section of the National Council at Indianapolis, while reaffirming our constant purpose of teaching the dignity of the individual man and his proper place in a society which recognizes universal values, appears to have been prompted by a fear that teachers of English might be required to give propaganda courses in American history and sentimental courses in American idealism. If this was the case in the first World War, perhaps the colleges were then being forced by circumstances to do (or to allow the Army to do) in a superficial and artificial way what they had in greater or lesser degree neglected to perform in more effective manner themselves. Higher education has a tendency to divorce thought from action, lest thought itself be vitiated by pragmatic considerations. The dogmatic and incisive methods of Army and Navy training are now in some measure being modified because education has the ear of government and government has the benefit of experience; but these methods are traceable to the fact that the Army and Navy are, as parts of the executive branch of government, implements of the national will. Long ago, Emerson warned the American

¹ Address delivered before the College Conference on English, Queens College, May 2, 1942.

² Professor of English, Queens College.

scholar not to overlook the part that action might play in his own education. Democracy, it seems to me, is a combination of thought and action, of debate and revolution progressing together—the paradox of all growing things, which reach hungry roots into the rich soil of the past that they may, at the same time, bear fruit and flower for the present and seeds for the future. We must seek truth indeed, but not in the dark tower nor in the ivory tower nor yet in the fatal palace at Elsinore. As Lowell said of those sons of Harvard who for the truth had learned “to front a lie in arms and not to yield,”

Those love her best who to themselves are true,
And what they dare to dream of dare to do.

It is part of the assurance of an ancient tradition to assume that it requires no new confirmation. We Anglo-Saxons would like to have our patriotism taken for granted. But our refusal to wear our hearts upon our sleeves or to get outwardly excited about our cultural patrimony can be abused as a weakness even while we look upon it as proof of our strength. With our scientific determination to destroy every illusion concerning our past history, we have not always with compensating thoroughness sought in that tradition reasons also for pride, much less incentives for propagandizing the democratic faith. We take it complacently when the “hot little prophets” (as Professor Bliss Perry once called them) arrogantly assert that we have as yet no democracy worth fighting for. Matthew Arnold thought he saw in poetry that “high seriousness” which would make good the loss of a waning religious faith and bridge the gap between thinking, or criticism, and action; but it seems to me that all our teaching of literature, even in its aesthetic aspects, should be

planned with reference to the essential and dynamic function of ideas in a democracy. The scholastic dilettante is a democratic slacker. I shall not object if this be interpreted as a criticism of a too exclusive reliance upon that sort of pure objectivity which leaves no room for embracing with reverent enthusiasm a truth when once it has been found. Nevertheless, I do not believe that it is necessary, in a time like this, to subordinate the belletristic record to political or social history, though of course they are all related, as wartime textbooks never fail to remind us.

Two years ago I attended the first of the Conferences on Religion, Science and Philosophy, a conference designed to seek a common meeting ground on which the three could close ranks and wage united war against the disintegrating forces of our increasingly specialized world of thought. The speakers agreed that such unity was desirable and that, in becoming an acquisitive and rationalizing tool, the human mind was often failing in its function as an instrument for adapting society to a changing intellectual environment. Moreover, each was willing to agree on a platform of unity—provided he himself be chosen as the carpenter to build that platform. Perhaps the subject matter we present and the position we occupy with reference to science, religion, and philosophy will enable us teachers of English to find, buried under the “measureless grossness and the slag” of our eternal cerebation, what Whitman calls “the seed of perfection.” But the accent must be upon “seed,” not upon “perfection.”

A man’s reach should of course exceed his grasp, but just now we labor under the necessity of grasping something, something which can be used as a weapon; and, as for heavens, they are for a

very select society, such as has thus far been discovered only in Erewhon. Those of us who are old enough will recall the crusading spirit in which we went forth to war a quarter of a century ago. We quoted Wordsworth's lines reminiscent of his youth during the French Revolution:

Bliss was it in that dawn to be alive,
But to be young was very heaven.

Particularly in the colleges was this elevation of spirit felt, as faculty members and students left their books unwritten and unread, eager to have a share in a war to end war, a war to make the world safe for democracy, if not actually democratic itself. If today we are sadder, we are, I trust, also wiser but no less resolute. After all the sad young men had blamed us for betraying the hopeful expectation of youth; after the cynics had debunked our crusade and laughed at it as a wasteful and wicked illusion, although it was at bottom put forth by the same instinct of self-preservation that impels us to fight the same enemy today; after the Marxists had caught their own special fish in the troubled post-war waters and had used their classrooms to preach that man, no longer the paragon of animals, is primarily a soulless economic unit propelled by selfish rather than social motives; and after we had seen a nation that we loved, in its reaction from a period of unaccustomed idealism sabotaging its own hard-won gains—then we sought a more historical perspective to restore our mental balance. We began to realize (what we should have known all along) how slowly a nation—and especially a group of assorted nations, however civilized—really assimilates an idea or changes a habit, the apparently rapid rise of the philosophy of National Socialism in Germany being no

exception. We saw how presumptuous and impossible it is for any generation to lay down a five-century plan for its successors, even though such plan be eloquently championed by an idealist, a historian, and a college president.

So today, as we gird ourselves for unwelcome but inescapable war, we again make demands, but more modest ones. All we in the democracies ask is a chance to continue that gradual yet revolutionary adaptation of the experience of the past to the needs and conditions of the future which the flexible and educative methods of democracy are designed to achieve. It is fortunate that, as far as our war aims have as yet been defined, they are expressed in terms of the freedoms which are necessary if future generations are to be masters of their own destiny in a sense in which we, alas, are not the masters of ours. We do not ask to do their thinking for them nor do we vicariously accept for them the struggles which will be for them both growth and discipline. Yet we shall pass on the torch. And, habituated though we are to thinking rather too precisely on the event, we shall nevertheless strike hard at those who would extinguish it. I was impressed by an aphorism on the lips of a colleague the other day: "Eighty per cent of certitude justifies a hundred per cent of effort." If, being in this quarrel, we are so to bear ourselves that the adversary may beware of us, we must already have found a broad, solid platform on which to stand and fight. Such a platform I find in the simple desire and deathless determination to go on living, learning, and growing through the free experience of trial and error. We need not, and doubtless cannot, quickly agree upon the specifications for an improvised utopia.

Turning to the more immediate future, however, I think we can discern

some of the increased responsibilities which are ours in this time of change. I have time only to suggest some of them, with little or no amplification.

If the Allies win this war, the conditions which will follow will, I think, in many respects be similar to those which followed our Civil War. The issues are not unlike. That war also, it will be remembered, was "sold" as a war for freedom. Yet it was followed not by an Age of Gold but by a Gilded Age. In spite of all the social planning we may be able to do, there will for us, too, be a strong current of materialistic reaction. Those who have, however willingly, sacrificed their personal careers and risked their lives to win the war will be tempted, once the war is won, to concentrate their efforts upon the rebuilding of their individual material fortunes. A generation which has not fought the war will not cheerfully pay the staggering cost of it and in seeking means of retrenchment will re-examine our whole costly system of education. The slow examination of ideas, the use of discussion instead of the "efficient" army-like indoctrination, the extension of educational opportunities to all in the hope thereby to educate some—all this will seem wasteful to many. New frontiers will be opened for exploration and exploitation in Asia, in Africa, and in South America, and we shall be asked to train many kinds of explorers—not so many, I predict, who would set out on the quest of the ideal passage to India. We shall have to defend higher education from such attacks. And our defense may be, in part, an elimination of waste. Before accepting some thirty-five hundred dissertations in one year (as we did in 1941) our graduate schools may rightly ask not only whether these studies afford training in methods of research but also whether the new knowledge acquired

is worth the effort expended. They may even suggest that some of these higher students be trained to teach, to expound, to adapt, and to criticize existing information for a world that will suddenly find itself very ignorant of what is already known. It is all very well for the American university to take all knowledge to be its province; but it cannot acquire all knowledge at once, and a national priorities board may have to be set up by the universities to put first things first.

As for our students, I think we should present the American tradition to them not as something static but as a thing alive. That tradition is not now receiving its first baptism of fire. It was attacked in its very cradle, and it has acquired what strength it has by repelling attacks ever since. Chronology may not be very important in the teaching of literature, except in so far as it may help to quicken the historical sense; but the knowledge that American democracy has sent its taproot into the distant past, that it lays hold of something which is constant in human nature itself, gives us courage to fight for it and to risk the effort required to improve it. The handicap of most competing ideologies is that they must recommend themselves by offering patterns of reasoning, gorgeous daydreams, and all manner of wishful thinking concerning the future; whereas democracy, while cherishing its own dream of an educated and enthroned average man, may also point to centuries of solid achievement. To have a class read Herbert Spencer's "The Limit of State Duty," with its scorn of public education, public libraries, and public health control, quickly and impressively shows the student how far we have gone, under democratic forms, toward realizing the radical dreams of a century ago.

A culture suited to the post-war world, with its interdependence and its intercommunication, will obviously be a culture with wide assimilative powers. I think we can show our students how this has been true of the democracies in the past, to their own enrichment. Hitler's New Order would assimilate too, but what it would assimilate it must first devour. In the great culture blending which can be foreseen, we in America have had much experience. We have yet a great deal to learn, no doubt, but already we know much more than the Nazis do about the race problem. Both the writing and the teaching of literature will have much to say on that important problem after the war. We have learned also how to bring good music to the millions, as well as good literature. It will be relatively unimportant who writes the laws of that post-war world if we can get all its peoples to singing the same songs. And as, during our Gilded Age, the sudden change in man's physical and social environment, the stress of his conflicting regionalisms, developed the leveling laughter of the West, so our brave new world will have a great need of humor. For humor is the philosophy of a mind informed and yet at peace. Until we cease to be snobbishly isolationist and childish superior, however, while there may be a "United States of the World," there will not be a society of mankind. In America this humor often took the form of local-color stories. When Jonathan and Caroline had been denied a divorce in the court of Mars and so were sentenced to live together, as erstwhile warring nations will have to dwell together in a shrinking globe after this war, each section of our country demanded local-color stories about every other section that those who must live together might at least get acquainted. We shall

never build a lasting world civilization by uprooting in any nation its love of its own soil, its art, its idiom. But by means of radio, television, air travel, and the wide use of English, perhaps, as an international language, we can make these local accomplishments universally known. There should be no imperialism here. When Broadway ceased to supply Main Street with even road-company copies of its metropolitan drama, Main Street built a little theater and began to live a more dramatic life than it had ever known. In the long years ahead the interchange of these national regionalisms, rather than the imposition of a preconceived new order, must afford the basis of mutual understanding and cultural crossbreeding. If in these bits of clairvoyance which I have allowed myself I seem to be straying from my field, it has been intentional. For I do not think that the future teacher of English will think of English as his peculiar property; it will be the breath and finer spirit of all knowledge, just as he will not be a teacher only, but a citizen of the world.

May I suggest, in closing, that an imaginative anticipation of the problems following the war is essential if we are now to prepare ourselves and still more our students to solve those problems. I offer a concrete illustration from my own teaching experience. When the blow fell on Pearl Harbor, it rocked the values on every campus. But I decided to try not to let the newspaper and the radio steal my class in American literature from me. I laid away my carefully prepared syllabus and started afresh. I announced that term themes and reports and notebooks would not be called for. Instead, I invited the whole class to collaborate in the writing of a book. I told them that it seemed to me that after a long and wasteful war had been won, and won by draw-

ing old and young, man and woman, civilian and soldier alike, into the current of its bitter passions, it would be psychologically impossible to take the Japanese, the Germans, and the Italians into the society of free nations. They could come only when they had been trained in the rules of the democratic game; whereas their present younger generation has not even been permitted to read such rules. Perhaps, I said, the disillusionments of defeat will render them ripe for learning about government of the people, by the people, and for the people; but at least a generation will be required to teach them the spirit that gives life to such a conception. It cannot be done so rapidly as Hitler indoctrinated them with his poisonous pride and hatred; for, whereas atavism is easy, the education of a socialized individual is difficult. It is equally obvious, I said, that such education cannot be intrusted to Fascists, Nazi storm troopers, or members of the Black Dragon Society. It will fall to a generation of British and American, Scandinavian and perhaps French, journalists, radio commentators, artists, writers, and teachers to do it. The class could not escape the responsibility of making its own contribution. So I laid my plan before them and was pleased with the enthusiasm with which they fell in with the innovation. They were to write a book on democratic life

as reflected in the slow growth of American literature. The field was divided, and a small team intrusted with the preparation of each chapter. They were to write with Axis students in mind and to make as many tactful comparisons, contrasts, and applications as possible. This would involve much selection and rejection, but since an annotated bibliography was to accompany each chapter the student got credit for all that he had read. To prevent the student from studying only the part of the field covered by his chapter, I insisted on many cross-references to other chapters. Digests of each chapter were to be read to the class for criticism and for suggestion for such linking. Thus the whole class was kept interested in what each part of it was doing. When the book was assembled, there were naturally certain unevennesses and gaps; but, since it was not intended for publication, these were not important. The problem of interesting the class by relating the subject to the war and the war to the subject was easily solved. A new point of view concerning our cultural tradition, if not a method of judging the worth of that tradition, was presented. Habits of co-operative study were begun. And, before graduation, a subject of study was being put to work; education was becoming dynamic. Thus, perhaps, must our students themselves learn democracy—by living it.

THIS GAME OF WRITING: A STUDY IN REMEDIAL ENGLISH

CARRIE ELLEN STANLEY¹

The door opened and a young man stepped inside. Another freshman, a repeater, I thought, as I looked at him standing there, tall, awkward, uncertain. He held a folded paper in his hand. A theme marked "Fd," I conjectured.

At my greeting he came directly to my desk and sat down in the proffered chair on the opposite side. Yes, he was a freshman, he said, and he had failed the first semester, and he would be failing again, if his string of "D's" and "Fd's" meant anything. His face no longer bore the sheepish grin; it was showing real concern.

Yes, he had played basketball; he'd played all through high school. When he told me his name, I remembered him as the "crack" center on the state championship team of the year before, though he was too modest to make any claims for himself. Basketball was one thing; writing papers for English or history or geology he had found to be quite another. Writing papers was much more mysterious, too mysterious for his comfort.

In the minutes that followed we talked mostly about basketball. He told me (as have some other fallen heroes during the past few years) about the necessity of knowing and observing the rules, and the need for practice, and the duties of the various players under the different coaching systems, and the ways of working the ball down the court, and the double responsibility of keeping an eye on the other players as well as on the ball—all

of these and many more points he explained clearly and well.

Surely not impossibly poor, I told myself, as he handed me the theme that his instructor had evidently sent along. A glance down the page left no doubt that the young man was in trouble, and the reason was easy to guess: *he was trying to play his game with neither ball nor basket nor court nor players*. His topic had been an assigned one, something—anything—about his home town. In conversation he really advanced some opinions about his home town, but his page held merely a list of unrelated statements, the first indented as for a paragraph. That the same statements were quite as applicable to many other home towns, he realized, though he would not admit that his had no characteristics of its own.

Yes, he could come in for extra lessons twice a week, he said—Tuesday and Thursday at eleven; he'd be mighty glad to do whatever he could to pick himself up. He certainly didn't want another flunk.

And so another student was entered on our remedial English record, one who seemed bent on acquiring, if possible, a facility in directing his thought somewhat comparable to his precision and ease in directing the course of a basketball, sending it where he wanted it to go. Would he be able to do it? The next few weeks would tell. Anyway, he understood what we had talked about, he said, turning to leave.

For the last nine years students have been finding their way to the same door in search of help with their writing, some

¹ Assistant professor of English, State University of Iowa.

better than the basketball player just mentioned and some far less promising. For a single conference or for whole semesters of additional hours in practice literally dozens have come in, largely sophomores, many freshmen, a good sprinkling of juniors and seniors, from English and other departments as well, even from graduate college. Not all are so simply analyzed as the young athlete, who was able to understand rather quickly that, lacking content, his paper was poor, of course: the thought he must be able to "handle" first of all. Occasionally a very different sort of person drifts along, one so empty of ideas and so inaccurate in expression as to make us wonder where is the better place for him to begin. One such was the second-semester freshman of several years ago whose teacher had reported him in advance as either a fool or a genius, leaving us to discover the young man's exact status as best we could. Often, however, very good students drop in to try to straighten out more minor difficulties. Some of these keep returning to study ways of speeding up their writing, perhaps, or to eradicate some certain weakness of long standing. One young man, conscientious and intelligent, may well illustrate the predicaments of many of this latter group. All because he did not know how to spell words that he really needed to use, his writing had a looseness and roughness of style which he deplored. When he realized that there might be a way out of his difficulty, he set about energetically to learn to adjust his diction not to his incapacity as a speller, as he had always done, but to the thought that he wanted his paper to convey, and to learn, besides, to make most of the letters slip into their right places in his writing vocabulary. Yes, even spelling makes a difference. It need not

be the bugaboo for many students that it is often considered.

Because the question frequently comes as to how this problem of the outer fringes of composition—and of reading, too—is met, I have set down here something of what remedial English is, as we conduct it here at the State University of Iowa, and of how it works, although our method is so flexible that it is not easy to explain once and for all. What we do depends almost entirely upon what we find in each particular case. Yet through the years the plan has adhered quite definitely to its original purpose as expressed briefly in its very first announcement:

.... to provide opportunity for directed practice in composition for those who write under continued handicaps, the department of English maintains its own laboratory. Each afternoon, and at other times by appointment, instruction is open to students who are recommended by any instructor as deficient in, or hampered by, even slight particulars of composition. Remedial English offers no credit; it yields no grade; it has no requirement other than a spirit of willingness on the part of the student, whose agreement to appear is wholly voluntary; it is, in fact, not a course at all. To improve his ability in evaluating his ideas and his skill in presenting them will be a student's only purpose in seeking the assistance offered.

This aid is available to any student in the University; whether he comes from physical education or history or engineering or political science, or, of course, English itself, no one who asks for it is refused a place.

From the beginning we make it clear that the success of a student lies in his own initiative, for instead of class sessions this work is characterized by individual instruction. From four to six make the usual limit for each assistant during any one period. In a room fitted out with tables, of the library type for privacy, and with dictionaries and texts

and reference books at hand, the students write; and, as they write, we make the rounds. One by one and sentence by sentence we show them how to recognize what is sound in their ideas and statements and what is incorrect or unsound. As soon as possible, usually the very first day, the student is directed toward composition proper, very likely the object of his coming in, anyway. Since a paragraph of a page or two more nearly fits into our time (and his, too) than does a longer paper and since it offers greater possibilities for combining ideas than does the single sentence, we usually compromise by beginning with that unit, working on a larger scale only after the shorter is fairly well mastered. In preparation for his first hour we talk over with him some subject with which he is sufficiently familiar and then try to relate some of the various points about that subject to a central unifying idea. If necessary, as is usually true, we provide him with a simple sentence outline for a beginning, though we expect him very soon to be able to make one for himself. Before he is ready to start his paper we feel that it is good for him to think ahead just what he is to say in his paragraph and in just what order he is to say it. More frequently than not this degree of certainty on his part requires many hours of conference and trial and error, but in this way is the once baffled one now truly learning to guide his own thinking.

For the rank and file who find themselves lacking, this matter of learning to look ahead can hardly be overstressed. Doubtless many have already been taught to outline, many who scorned such instruction in earlier years. But here with their backs to the wall they are likely to have an enthusiastic response to the good streamlined device

for mastering organization: the sentence outline. The planning of topic, subtopic, and concluding sentences—this is the beginning for the great majority. And a useful beginning they find it. In a few days some are able to compose the four or five sentences of the outline so that an idea is started, carried along, and then finished off neatly at the close. Since most of them are still contributing members of their regular classes, before long they are interested in seeing how the same technique may apply to the papers of greater length that they are handing in from time to time to their instructors; now, instead of merely counting off the assigned six hundred words, they are aware that they should turn the six hundred words into progressive discussion. Certain students require a much longer period in which to learn to look ahead, writing every sentence haltingly; and some few others, for all their expenditure of time and show of zeal, have for all their persistence only an inexplicable hope. Those whose purpose it is to gain speed often find the sentence outline an effective means of having a place for everything and of putting everything into its place with dispatch; they really are able to compose more quickly. Those whose ideas have been jumbled in their class papers like the systematic clarity of their thoughtful planning, and those who have never had much to write often find that, with their thinking turned to a purpose, their "talents" have increased a hundred fold. They are now genuinely respectful of organization, of a line of thought, clearly defined.

By this time the young man with the assignment to write about his home town is able to do a bit more with it. Instead of simply listing the various stores and garages and churches and lo-

cating them properly with reference to the courthouse square, he sees some of the town's important traits. He can now show in his outline ways in which it is progressive or backward or particularly democratic. He has thought through and around his chosen topic until, before he has fairly started writing, he knows whether it is one sufficiently fruitful for him to try to discuss. A little later he may be ready to analyze the same topic on a broader basis, showing, for example, its more significant social relations; but for a time he will do better to try only as far as his confidence extends, leaving the more complex treatment until he thoroughly understands simple analysis and direct expression. Furthermore, he will do well to practice by analyzing one topic after another until the process of his thinking is quite definitely established. Nor is he thinking in a vacuum; for his plan, if it is to be usable, cannot take shape before he has considered actual material, before he has thought of the many pertinent details that each sentence of his outline stands for. There is his material; there is worked out his organization. Now remains the actual writing of his discussion. Whether it is to be one hundred or one thousand words long, he must draw it together in his best clear-cut fashion. When he reaches this stage he begins to feel an assurance that he has not known before, to understand how to play the game of words. "Oh, yes," he says, "it's something like basketball. You've just got to start it with the whistle and keep it going 'til the gun." He is beginning to have an idea for himself; he is beginning to be a free man.

And if organization has been his sole trouble, he is truly free, this persistent student. More probably, though, he is only well started, with other woes still

apparent. He has been writing sentences all this while, sentences indeed quite correct possibly—in terms of grammar. But now he finds that a sentence has a responsibility other than the carrying of a subject and a predicate; he finds that it must take shape to accord with its thought, an idea often brand new to him. And so begins the necessary elimination of hampering mechanical errors and the toning-down or building-up of vocabulary. That only confusion can result from such demons as poor transitions, weak reference of pronouns, shifting tense and person, misleading commas, dangling participles, warped parallelisms, he soon realizes and is grateful for our advice or for the text that we hand out on grammar or punctuation or rhetoric. Each day before he leaves we check his day's work with him so thoroughly that he knows just where he is to begin next time. Bit by bit and hour by hour we watch so that our basketball player or dramatic-arts major or budding lawyer may enter his state of complete independence as soon as possible. First, we think he should be able to decide what his whole idea is; second, what it consists of; third, how he can best phrase every part in order to unfold it clearly; and, fourth, how he can punctuate it to make his meaning unmistakable.

"And what are the troubles that you find most frequently?" I am often asked. In their variety lies the interest, I suppose. Nothing short of taking a handbook and reading the list of "Thou shalt nots" will suggest all the kinds of faults; yet from the assortment a few stand out as common to a great number of students. If, for example, we ask for a discussion of a topic designed to reflect ideas from what the students are reading (the kind of topic that their instructors expect them to be able to develop), the first

general weakness that comes to our attention is their failure to know the text under consideration specifically, whether it is *Henry IV*, *Paradise Lost*, or the *Odyssey*. This means, then, that the thinking must be at fault; it means that, in trying to compose from material that is unfamiliar to them, these students can produce at best only a vague show of words instead of a sensible, well-ordered whole. Frequently, we find, they have little notion of the story or the theme or the purpose of the text, and even less of an idea how to read it. Often, too, they have been merely waiting along, Micawber-like, hoping that something would turn up to render their labor of reading unnecessary. And so, out of this part of the experience, they soon realize that they need to know their text thoroughly, so thoroughly that when they begin writing they will not have to finger it along line by line.

The relation existing between this special training and the regular class work is almost wholly one of accomplishment. Our hope is that these students may actually give to their teachers evidence of having learned, not facts alone, but how these facts or ideas are interwoven; of having gained an awareness of the significance of these facts and a facility and correctness in their expression. And there is, besides, another feature of this training, one that should carry over to all other college work. Through his constant exercise of patience as well as perseverance, and through his newfound willingness to profit by criticism, many a student builds up a whole new morale. Instead of pretending understanding or of being content with shoddy preparation or of falling back on some excuse for his shortcomings, he is developing, we often see, a will to improve as fast as he can. Such a will may find root as

we talk with him about his material, and he begins to realize something of its richness. Sometimes a single word will start the growth. One young man found himself in trying to explain just how cold it was for the pioneers in *Giants in the Earth*; when he remembered the blizzard and the *snow swirling* around the barn and the *pellets stinging* Per Hansa's face, his explanation came clear. Words really made a difference, he suddenly realized, and he would find out that difference before he was through. He would never be so dead again. Nor was he! Unfortunately, not all respond in such glowing fashion. There are those students who prefer to reproduce Coleridge or Bradley for their original papers on Hamlet, and those content to begin with a flourish and then fade out, and those beaten before they start because, as they say, "Mother always had a bad time with English, too." Remedial English is not, unfortunately, a cure-all.

Nor, as we have it, does remedial English make pretense of creating a blissful utopia for teachers of composition. We only know that class teachers and students alike are spared long hours of spoon-feeding, both agreeing that it is better for the student to "show the teacher" by learning for himself to do better as soon as possible. We know, too, that with constructive help, both free and legitimate, the problem of plagiarism is lessened. We are also aware that many instances of dissatisfaction are explained away before there is opportunity for conflict in the open. These situations often come to our attention through the dean of men or the dean of women or through the advice and recommendation of some earlier "satisfied customer." We feel, too, that, making available as it does to students of all levels and in all degrees of difficulty the opportunity of achieving

independence, it comes very close to meeting the ends of true education. A young man or woman who voluntarily spends extra hours, often thirty or forty a semester, and who assumes the added responsibility week after week, if necessary, to perfect as well as he can a most useful tool for learning is catching more from his experience than book knowledge alone. Even a single hour successfully devoted to clearing out of the way a conscious stumbling block is quite as worth while for the student who has only so much need. Because usually day by day there is some tangible evidence of accomplishment, eagerness and industry and pride begin to replace indifference and laziness; fear and antagonism begin to give way to self-confidence and optimism. That an awareness of thinking is certainly better than chaos and prejudice is the philosophy behind our procedure. The one student at a time is the one whose problem is ours until he is able to find his way through it.

A thousand and more young men and women have taken advantage of the "clinic," as it is often called, since February, 1934, when it was first established. These have come from East, West, North, and South and from many foreign countries, as well as from our own Midwest. Quite to the discomfort of a few of our troubled guests—often the poorest, who expect to be transformed during the first hour—we make no pretense of performing miracles. But we are pleased when someone asks (and many do) to have his hour saved for the new semester; "for," he says, "what I am learning has helped me in my other semester exams, and I'm just getting started." We are pleased, too, that even when there is no question of passing or failing many keep on com-

ing, hoping eventually to gain for themselves that complete freedom of a person who can think what he wishes to think and can express what he wishes to express and can understand what he needs to understand from the words of others. This is a freedom that armies today are defending.

It was near the close of the semester. The door opened and a young man stepped inside, holding a folded paper in his hand.

At my greeting he came directly toward my desk, his face showing not concern this time but boyish pleasure. He sat down in the proffered chair on the opposite side and tossed the theme across to me.

"At last—a 'B,'" he said, "and am I glad!"

In the minutes that followed he talked—not about basketball mostly, as he had weeks earlier, but about his writing. He told me (as have some others in the last few years) how he felt about knowing and observing the rules until you could forget them and still write pretty well, and about the need for practice, and about the ways that you could dribble and toss and pass the thought around until you finally made a basket. Thought could be handled just like a ball, once you learned how. Writing was after all a game, he concluded, and he was always going to remember that, even in his finals next week.

I thought back to the early days of his dire need for careful coaching.

Truly, not a miracle, I told myself as he went out of the door, but never again merely a high-school star. Put on his own, a young man may grow up!

FRESHMAN ENGLISH RESPONSIBILITIES IN ENGINEERING COLLEGES

WILLIAM S. LYNCH¹

Many English teachers in nontechnical schools have an inadequate conception of the aims and problems that confront their fellows in the technical colleges. Practically every engineering college offers courses in English to its students. The teachers of these courses, working in the crowded laboratories and science classrooms, are expected to show the young applied scientists how to express themselves lucidly and why the humanities are worthy of the respect they accord the sciences. Teachers outside the engineering schools cannot be unmindful of the important influence which the graduates of these institutions have in shaping the society of which they are a part. It is fitting, therefore, that English teachers as a professional group should be kept informed on what is being done by those members of their fraternity whose lot it is to work in this field.

There has probably been more nonsense written and uttered about engineering students than about any other object of our educational processes except the progressively educated adolescents. They are referred to by some as "animated slide rules whose every thought involves logarithms or reinforced concrete" and by others as "potential Leonardos whose heritage of science has given them profoundly analytic minds and artistic insight."

Actually they are neither passionless

nor overinspired. As a group they differ from other American college students in that they have, at an earlier date than the others, found a goal, the most clearly marked paths to which are mathematics and the natural sciences. It is down those paths they wish to rush, avoiding, as far as possible, the one marked English—not that they have any particular prejudices against English as such, but they prefer to let it wait for that leisure that will come with success.

Until fairly recently most engineering schools have wittingly or unwittingly encouraged this attitude. Professor Dugald C. Jackson, of Massachusetts Institute of Technology, speaking before the members of the Society for the Promotion of Engineering Education in 1908, called attention to the fact that "there is a good deal of difficulty, in many instances, to get engineering teachers to co-operate properly so that the English teachers may know how best to carry out their duties."² To be sure, there have been lovely speeches made in behalf of culture by engineers from time to time, and various individuals have experimented with various schemes to bait the supposedly recalcitrant student to read and write—five-pound bookshelves, tea and ladyfingers with every discussion of the book of the month, etc.

In the last few years, however, there has been a marked change in the attitude of engineering educators and of the engi-

¹ Department of Humanities, Cooper Union for the Advancement of Science and Art, Cooper Square, New York City.

² *Proceedings of the Society for the Promotion of Engineering Education*, XVI (Brooklyn, N.Y., 1909), 93.

neers themselves. President Rogers of Brooklyn Polytechnic Institute reporting to the 1940 meeting of the Society for the Promotion of Engineering Education stated that "at present there is an increasing emphasis upon the need for more adequate training in composition and speech and a growing interest in the study of literature."³ No longer content with a respectful nod in the direction of the liberal arts, they have decided that they need an intimate acquaintance with them. The reasons for this are many, and it is not our purpose to discuss them here. It is sufficient to indicate that there have been decided shifts toward a more professional self-respect and its corollary, self-criticism, and that there has been bewilderment over the results of applied science on society and a certain loss of faith that science alone is the key to progress. Moreover, the strictly utilitarian value of the humanistic studies in the awful business of getting ahead has been exaggerated by the need for co-operation and self-salesmanship in modern industrial corporations. There the engineer has changed his field boots and breeches for the executive's Bond Street double-breasted. Then, too, the engineering schools have felt the reaction against overspecialization that has been so strong in American colleges and universities in the last decade or so.

The most emphatic statement of this new direction is still the 1940 report of the Society for the Promotion of Engineering Education Committee on Aims and Scope, which might also be referred to as an ultimatum. In this manifesto a group of distinguished engineering educators have insisted that the more

specialized applications of science be pruned from the curriculum to make way for two parallel stems. These stems have been dignified as the scientific-technical and the humanistic-social.

The humanistic-social studies, we are told, are those which should be directed, among other things, toward "understanding of the evolution of the social organization within which we live and of the influence of science and engineering on its development . . . acquaintance with some of the great masterpieces of literature and an understanding of their setting in and influence upon civilization."⁴

In the nature of things, the burden of applying the principles thus pronounced rests with the English departments of engineering schools. Small departments, curricula that crowd out the more advanced or intensively studied liberal subjects, the necessary breaking-down of departmental barriers, the tradition that anything that isn't technical is English—all lead to the conclusion that the job of "humanizing" the engineer belongs most to English teachers.

The question of content in the freshman composition course, for example, has to be answered within a different frame of reference than in liberal arts schools. It becomes more than models of prose or informal essays on the joys of walking in the "holy lands." This is the only place at which the engineering student can begin his acquaintance with history and literature, with the social sciences—with all those things we call humanistic and social. What he reads, therefore, has to be selected most carefully to make sure that his lopsided emphasis on the technical does not throw out of focus his social attitudes. He has become an important man, this engineer

³ "Report on the Investigation of the Teaching of English in Engineering Schools," *Proceedings of the Society for the Promotion of Engineering Education*, XLVIII (Pittsburgh, Pa., 1941), 189.

⁴ *Journal of Engineering Education*, XXX, No. 7 (March, 1940), 555-666.

—even a dangerous one, if we can believe Burnham, who in *The Managerial Revolution* sees him as a member of the most despotic oligarchy ever to rule a nation. All the more important is it, therefore, that the student of engineering be shown that out of which he has evolved and what his responsibility is to preserve the best of what is left of it.

At the same time, to treat him as a strange species who must be handled with special deference, who must be exposed only to English for engineers, seems a dangerous intensification of the overspecialization which has led to the strong demands for broadening his education. There has been too little attention paid to his need for knowledge outside his field. The paradoxical mixture of contempt and admiration which the engineer has for the liberal arts is partly a defense for his feeling of literary insecurity. The reading groups that have been formed of engineers with the Tennessee Valley Authority and the universal preoccupation with book lists that characterizes all engineering societies are evidence of an almost mystic and naïve faith in the literary testaments.

The scope of the material about which he will read and write consequently becomes terrifically broad—from the amoeba to Hitler, from Plato to Hemingway. The English teacher takes on the job of painting with bold, brash strokes the vast backgrounds of today and, in so doing, risks the sneers of his fellows in other schools who find a semester much too short a time to teach a single writer or an epoch. In one freshman course, for example, English teachers co-ordinate closely the two freshman humanities subjects: "An Introduction to Western Civilization" and "English." Both courses are taught in sections by the same instructors with a general weekly

lecture for purposes of unity and general sharing of special knowledge or interest. The western civilization course is an introductory course in the social sciences and history. In the English composition course, readings are drawn from western world literature and, as far as possible, are made to serve as documentary material for that which is being studied in the other course. Topics for themes are usually selected from titles suggested by that which is being discussed in either or both. In this manner the freshman year is being used to give the students "an over-all picture"—a phrase, incidentally, which the engineer loves. Incidentally, also, while English instructors are thus filling him full of information and facts, he is also busily engaged in his physics and chemistry courses, where he is getting himself full of theory. Hence, fact and theory are balanced and aimed at a "well-balanced curriculum"—a phrase which the educator loves.

In brief, then, the content material of the composition course becomes, both in itself and through its co-ordination with closely associated courses, the means of introducing the student-engineer to the humanistic and social studies. It serves, at the same time, as the basis for courses in the upper years, when somewhat more intensively studied subjects can be offered in English literature, American literature, art appreciation, sociology, economics, government, and social philosophy.

This emphasis on new intellectual acquisitions does not ignore the English teachers' responsibility to try to develop competence in language skills. It does insist, however, that English and those other courses which we call the "humanities" are something more than service courses to the engineering studies; that, while the formulation of skilful letters of

job application is a necessary evil and the preparation of engineering reports a vital literary tool, these are secondary in importance to the large aim of educating the whole man.

The term "engineering English" seems to me slightly blasphemous—it suggests some obscene jargon completely outside the main stream of our language and its literature. The writing of technical reports belongs in the technical laboratory. The organization and forms of expression used in these reports have been established by engineers for definite and specific purposes best understood by engineers. The English instructor will gladly co-operate to the extent of teaching the basic principles of grammar and composition without which no satisfactory language communication can be made, but he will deny the right of the technical report to crowd out all other subject matter.

The other aspect of our subject is motivation—how to get the young engineer to reach out for these things. The old saw about the student getting no more out of a course than he puts into it is as true today as when it was first stated—probably in the ancient schools that followed the saber-tooth curriculum. For this we have no panacea. The first step is to convince the engineer that there is a utilitarian value in subjects other than the technical. He realizes, for example, that good speech is important and profitable. In that respect he is typical of the ambitious American who considers public speaking the best device to win friends and influence them. A little boring from within through the pragmatic approach, and an enthusiastic

teacher must convince him that the usefulness of such knowledge as is offered in English courses transcends the immediate financial return that comes from the well-turned sales letter and that the real dividends are paid in a coin more precious than gold. To teach him that calls for great teachers, and our success can be measured only in terms of the ability of the men who are doing it.

There is no simple formula of methodology. There are the usual tricks of the trade with which we are all familiar—the visual aids, the auditory aids, the scheme for vocabulary building, and the like; but we have found none yet equal to the class out of which the instructor comes honestly satisfied with himself.

Since we are all intensely interested in the relation of our work to war efforts, I think it worth pointing out that for engineers who are being rushed by accelerated curricula to the factories in which tanks and planes are being constructed, it is vitally important that through the humanities they come to the clearest realization of why they are building those horrible instruments.

Despite the extreme urgency of war needs and of concentrated efforts and willingness to sacrifice, never for a moment can we forget why we must win. The engineer knows the "how" of war. He must know also the "why"; else he's lost it.

Perhaps English can be put into uniform for the duration. Maybe propaganda analysis and publicity are important, but certainly they are no more so than an understanding of the ideas and events that have made the present and that will help shape the future.

ROUND TABLE

MOTIVATION FOR A JOURNALISM COURSE

The survey, introductory, or omnibus course in journalism as offered in most colleges and universities, but particularly in the junior college, often is only a formless collection of data on the subject. The faults of survey courses in general too often are emphasized in journalism orientation classes.

These generalizations are made after taking a sampling of journalism course content in various American colleges last year and after studying the needs and experiences of students with journalism training in junior colleges. It was learned, for example, that junior colleges were not only least co-operative in helping assemble information but also that the plans and facts about their courses were among the most vague and indefinite.

Junior college administrators and teachers may wish to consider anew what the exploratory course in journalism should attempt. They may wish answers to such questions as: Should the course try to train journalists? Should it be only a critical analysis of the field?

Junior colleges might legitimately have these five purposes for teaching journalism:

1. To train the student in fact-gathering and research techniques
2. To enable the student to use and understand the press
3. To help the student decide if the press interests him vocationally
4. To provide a cultural activity, mainly as an opportunity for self-expression
5. To facilitate the production of junior college newspapers and magazines

It would not, on the other hand, seem to be the function of the junior college to offer courses intended to produce trained reporters, copyreaders, advertising solicitors,

photographers, and magazine writers. Why not? For several reasons.

One of the most important is that intelligent education for journalism today does not attempt to do this, regardless of the size of school, quality of teaching, and quantity of equipment. Schools of journalism of recognized high caliber, such as Minnesota, Northwestern, Stanford, and Missouri, make no pretense of producing finished journalists. Their directors and deans realize that their graduates, unless they have had a certain amount and quality of practical experience, first must serve an apprenticeship and that the special training they receive at college speeds up the progress but is not a substitute for the realities.

The leading schools are clinging to this standard despite the tremendous demands upon them for personnel today, when the war has left vacancies more than three times the number of graduates. At a joint meeting of teachers and publishers in January the practicing newspapermen supported the schools in their insistence upon proper preparation.

The main virtue of journalism training, as the leading journalism educators see it, is the correlation of journalistic and general points of view and bodies of knowledge. Lest this seem vague it might be well to see this theory at work in the lives of two students, one with a combination general and journalistic education, such as is provided by the Five-Year Plan of the Medill School of Journalism at Northwestern University, and the other with the conventional four years of college work—two of journalism and two of general studies, or even less, as at a junior college.

Student No. 1 or student A, as he might be called, receives four full years of work in the physical and social sciences, modern language, and English, with a few special elec-

tives, possibly art or music. By working in his journalism courses gradually but concentrating on them in his fifth year, he can add study of such technique courses as news reporting and writing, advertising copywriting, circulation management, magazine writing and editing, news editing, publicity, typography, and press photography. Of equal importance, he can take courses that will correlate journalism with his other subjects: contemporary affairs, journalism problems and policies, world affairs and the press, foreign journalism, the history and development of journalism, and social aspects of the press. He will spend some time in gaining practical experience in publishing plants or doing practice work on newspaper reportorial staffs. When student A takes his first job he may begin as an eighteen-dollar-a-week cub reporter. But after a year or two his training tells, as innumerable cases from the records of the Medill School of Journalism alone will show. He has enough special knowledge of one of the social sciences, most likely sociology, political science, economics, or history, to be in a position to handle much more difficult tasks, certainly on the writing side, than if he had only a smattering of college work.

Student B may have almost as much technical training as student A, but certainly he will not have it if he cuts his studies short at the end of junior college. Assuming, however, that he has had considerable technical training, it still is true that without special study on his own after college he is likely to stay on the lower journalistic levels, more or less, when it comes to jobs. He will begin there, as student A did, but he will stay, or at least stay longer. Witness to this is the host of one-time journalism students who drifted away from journalism into some vocation apparently more promising but often just a dead end. They did not have enough *general training and education* to shift flexibly within the field of journalism itself.

Another reason junior colleges should avoid trying to do the full job of preparing journalists is that they cannot do it properly

with so little equipment and personnel as 95 per cent of them now possess. Even as a technique journalism has become more and more complicated in recent years. Specialization has set in just as it has in many another profession. The public demands more of journalists today, for wars and depressions have aroused greater interest in economics and social theory, to name two of the liveliest topics for editorial writers, columnists, and special correspondents. High-speed news transmission requires greater skill and more stamina from the journalist.

It would be a fallacy to insist that good education for journalism is dependent entirely upon sufficient typewriters, copy desks, newspaper and magazine files, and instructors who are both good teachers and experienced journalists. But so dependent is journalism education upon them that there must be more of them than the average junior college can provide. The junior college cannot offer the caliber of work expected. Neither, for that matter, can the average four-year college or university.

Evidence for this is contained in a report of a national survey issued in 1941 by the National Council on Professional Education for Journalism. The study revealed that among 901 four-year institutions in this country barely more than 50 of the 542 that offer instruction in journalism have adequate laboratory facilities. Fifty-five of the 542 were grouped under the description, "Other divisions of Journalism, usually divisions of English departments offering combined English and Journalism majors or strong Journalism minors, all offering substantial programs in Journalism." Not one of these 55, the National Council learned, "seems to have laboratory or library facilities adequate for a professional school."

The Council, which consists of representatives of leading newspaper and journalism education organizations, concluded that it believes that

no institution should attempt to offer a program of professional education for journalism unless it can provide an adequate staff with the necessary educational qualifications and a minimum

of five years of practical journalistic experience and unless it can also provide adequate laboratory, library, and teaching facilities.

Just exactly how the junior colleges match up to the standards of the National Council will be learned definitely when a study now being made by the Council is completed.

Given such a situation, with no hope of its quick correction, how should the junior college journalism course be planned to take full advantage of the facilities and personnel available, even if inadequate for the full-blown job that properly belongs to the accredited schools of journalism?

This means planning for carrying out the five-purpose program already mentioned. This can be achieved best with a recognition that the course is most useful to the student if it approaches the subject of journalism with the intention of examining its social, cultural, technical, and vocational aspects objectively.

A broad concept is needed in presenting an overview of any subject. Applying this to journalism, it might be well for the teacher to free himself of certain misconceptions, induced by the early courses in journalism he may himself have taken or by motion-picture versions of the profession. For example, he might realize that journalism is not only newspaper work. More and more the practice of journalism is being understood to cover not only newspaper writing, editing, and production, but also magazine, publicity, and radio journalism, on the literary side, and advertising, circulation, management, printing, and promotion on the business or commercial side.

The ideal junior college journalism orientation course, in so far as class hours permit, would include consideration of all the principal phases of journalism, in a systematic fashion. At the heart of the course would be news reporting, newswriting, news editing and makeup, magazine writing and editing, newspaper and magazine advertising, circulation, promotion, propaganda,

publicity, public opinion, radio journalism, law of the press, history of journalism, freelance journalism, freedom of the press and other social problems, feature and special writing, business journalism, typography, photography, and magazine and newspaper management.

The social, cultural, and vocational aspects would be discussed, not as separate phases, but in relation to each of these divisions of journalistic effort. Journalistic ethics, in other words, should be dynamic and not in a compartment by itself where it may be ignored and where it appears to have no relationship to actuality and to detailed problems. Under the cultural aspects consideration would be given to the use and reading of the press, to its proper understanding and evaluation as a force in modern life.

Readings in books, use of periodicals and papers, lifelike laboratory work, co-operative relations with local publications, and other such techniques all will make the course vital, real, and interesting to the student. With a subject like journalism it is possible for a teacher to plan a course which will enrich his own life as well as that of the student when he teaches it from year to year.

In a world of bombings and 100-billion-dollar war programs, journalism must deal with the realities. Its study also, therefore, must be realistic and up to date. Its study can help students confront facts and deal with those same realities as they affect them. But they cannot do that if the teacher conceives of the journalism course only as a device to help him goad students to produce the junior college weekly. It can be an incentive to the college editor and his staff, true enough, but it succeeds at that only if it succeeds at its larger purpose: the objective study of journalism as a vocational interest, a social force, a cultural agent, an educational tool, and a technical activity.

R. E. WOLSELEY

NORTHWESTERN UNIVERSITY

A DOUBLE-BARRELED VOCABULARY TEST

Whatever may have been proved or disproved about the relation of one's vocabulary to general intelligence, the student whose stock of words is extremely scanty finds college English courses hard going. I refer now to his recognition vocabulary, a lack of which must greatly retard his progress in other subjects where the language of ideas is a necessary tool. Such students are the nonreaders, whom the college, for one reason or another, continues to attract in large numbers.

Vocabulary testing is an approved technique for entrance examinations, a very valuable part of the general testing program. But the convenient form chosen for it, usually the multiple-choice variety of test, can surely be improved on when the freshman English courses get under way. From that time on, it seems to me, words in context, not isolated words, should be our chief—indeed, almost our only—concern.

"Understandest thou what thou readest?" It is the daily question (usually unspoken) by teachers, and it is tacitly answered by students every time they make a verbal response to the reading assigned. And we may count on the really prepared student not only to grasp the sense of what he has read but to catch overtones of words, implied meanings, and certain niceties of expression. He may shun dictionary work as such, partly because he likes to do intelligent guessing; but with a little prodding he can be taught to verify his guesses.

The nonreader is naturally discouraged at the outset by a book like Louis Adamic's *The Native's Return*. If he is a hard worker, and conscientious, he may begin at once to "make a list." One such list I saw in the notebook of a plodder contained words like these: *turbulent*, *aesthetically*, *henchmen*, *eulogized*, *whit*. Apparently this girl had never learned to trust her judgment, not even enough to guess at *whit*, although the author was saying that something he had known in former years "had not changed a whit."

The sight of that list influenced me to ride even harder my hobby of "words in context," and to bring out and dust off a method I had used some time ago and then abandoned because I thought it must be too difficult. I think now that the low scores which had discouraged me were due to some flaw in my teaching. Perhaps I had not really interested the students in the mastery of a workable vocabulary. I tried again this year, and with better results.

When a teacher discusses with a class the content of a book or the ideas it suggests, certain words are bound to receive emphasis. Let us say the book is *Giants in the Earth*, the first work we read with our freshmen. It is a beautiful book for our purpose, outwardly so simple, actually so subtle. There is meat there for every literate person. Those who are reading on a less mature level miss some nuances of thought and feeling, but they still get a good story, superbly told. And there are almost no "hard words" in it. However, the teacher may plan to use deliberately in the discussion such words as *buoyant*, *taciturn*, or *itinerant*, all of which appear in the novel and which are useful words to know. In addition to this we may wish to speak of the minister's *tact*, a monosyllable not well understood by many students; or of Per Hansa's *optimism*, not seldom confused, in these days of no Latin, with its antonym. If I assign dictionary work on such words the student naturally expects to meet them in an examination.

Test time rolls around, and one of the questions deals with vocabulary. But instead of laboriously concocting three faulty definitions for a multiple-choice question, I construct a set of questions to be answered in full. I furnish an example, plainly designated "Q" and "A," in the style of my old Montieth's *Geography*, and I usually underline the word to be defined:

Q. Is the palm tree indigenous to Iowa?

A. No, it is not native to our state.

I boldly label this part of the test "Vocabulary and Information," for by means of

it I hope to tap other sources, sources of general knowledge. This seems fair enough if the question has any scientific or cultural interest. Instead of asking, "Was the settlers' school itinerant?" I try something wholly apart from what we have been studying, such as, "Would you be likely to meet itinerant people in California?" or I make it carry over to the next book: "Are the peasants of Yugoslavia an itinerant folk?"

A mere "Yes" or "No" is counted as wrong. The answer must be in full, and I naturally attach weight to the reasoned answer, or to the one that shows ingenuity or a flash of humor. I try to avoid questions that can be answered by an antonym. If I ask whether Rølvaag's treatment of his theme is romantic, the response may be a mere matter of recall, "No, it is realistic." It would be better to ask that question the other way around; but in general I try to steer clear of what savors of classroom patter.

Of course, students tend to memorize meanings, but this avails them little when reasoning is required. Asked whether President Roosevelt is a taciturn man, one student replied, "Yes, he is habitually silent." Amusing as this response seems, I still maintain that the question is valid. After all, Mr.

Roosevelt is the only president most of them remember. They should know him better than that.

Some faulty answers serve as a check to faulty teaching. We may have discussed the meaning of *conservatism*, as the word applies in politics, without making clear its application to a general view of life or without carefully distinguishing between this word and *conservation*. A faulty deduction from the word *conserve* is doubtless responsible for two strange replies to the question: "Was the neighbor in Frost's poem, 'Mending Wall,' a conservative person?" Some thought that he was because he wished to keep the wall in repair, but at least one thought him extravagant because he wanted to keep on building up the wall where there were no cows!

The kind of test I have described is so nearly objective in character that it can be checked in record time. The replies are so varied and so genuinely interesting that they minimize the boredom of checking. By their very nature they suggest other and better questions that might have been asked—and will be next time.

KATHERINE BUXBAUM

IOWA STATE TEACHERS COLLEGE
CEDAR FALLS, IOWA

CURRENT ENGLISH FORUM

P. G. PERRIN, ALBERT H. MARCKWARDT, AND J. B. MCMILLAN

Is it possible that your organization could get together with such colleges, say, as Yale, Harvard, Princeton, Notre Dame, and many others and start a movement to stop such crazy spelling as they have now—such as, for example, spelling “nite” for “night”; “thru”; “nu”; “glo”; “blu” when they mean “blue”; “sox” when they mean “socks”; “lite” when they mean “light.”

W. F. W.

CALIFORNIA

I am afraid you are overestimating the possible influence of the colleges and universities in respect to the control of spelling. You must remember also that the spellings you cite have a widely varying status: at the one extreme, *thru* has attained sufficient currency to be recorded in Webster's *New International Dictionary*; at the other, *blu*, *glo*, and *sox* used principally in trade-names and advertisements.

Undoubtedly, those who are responsible for the use of such spellings as *blu* and *glo* would argue that their very unconventionality gives them a commercial value; that is to say, they call attention to themselves because they are not what the reader expects. Obviously, the dicta of any group of schools or of scholars could have little effect here, for the printer will set up what is in his copy, and he is being paid to do so.

As far as the intrusion of unauthorized simplified spelling into formal, literary English is concerned, I believe there is little to worry about. Here the guardians of convention are not the schools or teachers but the editors. In general, there is no one more cautious about accepting innovations or more zealous in his demands for consistency in spelling than the publishing-house editor.

At the same time, it must be remembered

that if English orthography were not so hopelessly inconsistent, if it were not, as it has been called, a bad attempt at representing the pronunciation of the late fifteenth century, there would be less of a temptation to tamper with it.

Is the old rule that a noun should not be used as an adjective still useful? It seems to me that textbooks are becoming less insistent on this than they used to be.

M. K.

The old rule never was a legitimate description of usage on any level. Fries says in his *American English Grammar*, page 259: "Nouns, both singular and plural, are placed before others as modifiers." The conversion of nouns into adjectives is a venerable practice in English. A useful rule is the one stated in Foerster and Steadman, *Writing and Thinking* (1941), page 132: "Use an *of*-phrase or rephrase the sentence if the use of a noun as an adjective results in awkwardness." This rule properly avoids the matter of correctness, which is not involved, and states a useful rhetorical principle.

J. B. McM.

Is the “s” in “Gestapo” pronounced as “s” or as “sh”?

S. D.

According to Webster's *New International Dictionary* (2d ed., 1941), "New Words" section, it is pronounced both ways. The *s* pronunciation is listed first, which probably means that it is the more prevalent. The *sh* pronunciation is an attempt to approximate the German.

J. B. McM.

In the following sentence is there a split infinitive? If so, how can it be corrected? "We want to leave and never come back."

R. W.

Curme states in *Syntax*, page 465: "If the *to* before the second of two infinitives is suppressed, the sentence adverb invariably stands immediately before the infinitive." Since the word order is, in Curme's phrase, "invariable," why try to "correct" it? If the term "split infinitive" bothers you (and it shouldn't bother an adult who does much reading), you can assume that the *come* is a simple infinitive, which, of course, not having a *to*, cannot be "split."

J. B. McM.

Why are the new "sulpha" drugs not called "sulphur" drugs?

C. P. L.

The base form from which *sulpha* comes is *sulphanilic*, not *sulphur*. In *sulphanilic* the root is *sulph-*. See any modern dictionary which includes etymologies.

J. B. McM.

Is there in print a list of the proper spellings of American town and city names?

L. T. H.

A standard list is the *U.S. Official Postal Guide*, which can be examined in any U.S. Post Office and which can be obtained from the Government Printing Office in Washington. However, this list does not include towns that do not have postal service. Another source is the *Sixth Report of the U.S. Geographic Board*, published in 1932 and also obtainable from the Government Printing Office. The Geographic Board's report lists the decisions of the board on the spelling of such names as have been disputed and referred to the board for decision, and is therefore not a comprehensive list. It is well to remember that these lists are published primarily for the use of government agencies and that standardization is sometimes im-

patient of variant forms which local residents use.

J. B. McM.

My students have called to my attention an apparently widespread habit of cultivated speakers on the radio of omitting the second syllable of the words "family" and "national." Is this to be considered correct, when dictionaries do not permit it?

G. L. J.

Good dictionaries, such as *Webster's*, carefully point out that they describe the formal, platform type of pronunciation and that they show how a word is pronounced in isolation, not as a part of the stream of speech. Any educated person who speaks with his mind on what he is saying rather than on his manner of speaking is certain to pronounce many words in forms not listed by dictionaries. Good dictionaries, by the way, do not set themselves up to "permit" pronunciations; they "record" pronunciations. And sometimes they are behind the times in recording widely used pronunciations.

J. B. McM.

The comment on *jalopy* in the January "Current English Forum" should have included the fact that the *Winston* dictionary under *jalopy* notes that sports writers are said to have used the word in 1924, first in the form *julappi*, later *jelote*. The editor of the *Winston* writes that his information came from journalists, who were apparently the only users of the word in its early days.

In the December "Current English Forum" you answered a question about the use of *she* in referring to inanimate objects. May I call your attention to Jespersen, *Essentials of English Grammar*, 19.64, where an explanation is given which is, I believe, somewhat better than yours because he avoids the word *personification* and emphasizes the idea of affection or sympathy.

K. W. D.

NEWS AND NOTES

THE PERIODICALS

In October, 1849, Hawthorne rented a red cottage at a place now called Tanglewood, on the boundary line between Lenox and Stockbridge, Massachusetts. "The Tale of Tanglewood," by M. A. DeWolfe Howe, appears in the winter *Yale Review*. From the early summer of 1850 to November, 1851, the Hawthornes lived in the red cottage. During this time Hawthorne wrote *The House of the Seven Gables* and *The Wonder Book*. On a picnic party in the summer of 1850 Hawthorne took refuge from a thunderstorm in a crevice of the rocks on Monument Mountain, near Tanglewood, and became acquainted with his neighbor Herman Melville. Melville, then writing *Moby Dick*, became the most appreciated guest of the Hawthornes. Many others came to visit them—too many for Hawthorne—including Longfellow, Holmes, and Fanny Kemble.

After Hawthorne left it, the red cottage stood for forty years and then was burned. The concert pianist Richard C. Dixey and his wife, a daughter of the family from whom Hawthorne rented Tanglewood, made the estate a focus of hospitality, with Paderewski among those who enjoyed it. Through local initiative and leadership, the Berkshire Symphonic Festival came into existence. Then the Tanglewood property was presented to the Boston Symphony Orchestra, which even in this war time year continued the Berkshire Music Center under the direction of Serge Koussevitsky. An exact reproduction of Hawthorne's red cottage is now to be presented to the Boston Symphony Orchestra by the National Federation of Music Clubs.

We find in Hamlet something of ourselves. More than any other character of imaginative fiction, he seems to be a human being at large in literature. It is strange, since Hamlet is so familiar, that we have

been unable to agree upon an altogether satisfactory explanation of his actions. During most of the nineteenth century, Hamlet was taken for a brooding "scholar of the night," constitutionally unable to focus his will upon the event. Recently, critics and producers have emphasized the plot of *Hamlet* rather than the profundity of its main character.

Something very serious, however, is the matter with Hamlet. And the full meaning of the tragedy will never be clear until critics discover in the drama a conscious artistic design pertinent both to Hamlet the tortured man and to the events in the play. In the winter *Yale Quarterly Review* Oscar James Campbell demonstrates that a proper understanding of Hamlet's melancholy will enable one to comprehend the design which Shakespeare made apparent to his Elizabethan audience.

Hamlet is in no sense irrational, or mad; but circumstances which have put an irresistible strain upon his self-control have rendered him emotionally unstable. He is "melancholy," a term as familiar to Elizabethans as "inferiority complex" is to an audience of today. Shakespeare recognized as a characteristic of melancholy men the alternation of moods of uncontrolled excitement with periods of deep depression. These two pathological states, as Shakespeare noticed, succeeded each other with a kind of mechanical regularity. It is this alternation of mood that he seized upon to form the inner structure of *Hamlet*. Indeed, forcing the current of a play to fluctuate between meditative pauses and bursts of action was one of Shakespeare's favorite dramatic practices.

Hamlet's adverse fate is that at any given moment he is in the grip of emotions which fit him least to deal with the situation confronting him. We first see him depressed, in the court scene, then easy and gracious of manner as he welcomes Horatio, and after-

ward, when the ghost has spoken, in a state of frenzy. In the grip of depression he appears speechless before Ophelia and, in Act II, talks to Polonius. Rescued from dejection by the arrival of the players, he falls back into it when they leave him, and his mood mounts quickly to emotional tumult. Again in the clutch of depression, he fails to take his revenge upon the king in the chapel. When he attempts to bring his mother to an understanding of her guilt, unfortunately becoming a slave to his recurrent excitement, he succeeds only in convincing his mother that he is indeed mad. The pendulum continues to swing to the end, the beat becoming more and more agitated. His revenge ironically appears not as an act of solemn retribution but as a final lunge into extravagant action. After he is fatally wounded, Hamlet's emotional equilibrium is restored, and he finds words to capture and retain the qualities of the man who, in his happy youth, was the ideal prince and gentleman of the Renaissance.

In the depressed phase of his malady Hamlet expresses a pessimism congenial to many Renaissance men. The emblem of melancholy had become a swan, which symbolized the current belief that settled dejection was proof of the soul's awakening to a sense of sin. Many Renaissance thinkers had lost faith in the harmonious system of thought presented in the *Summa* of Saint Thomas. The product of their confusion of intellectual loyalties was skepticism. Reflection on the new astronomy, which destroyed the medieval conception of the changeless, incorruptible heavens, led to the gloomy conclusion that the world had reached its senility. Just at the moment that men obtained a new and exciting vision of the possibilities of their own nature, they were thwarted by the discovery that their world was meaningless. Thus Hamlet's eloquent soliloquies express fundamental intellectual issues. They elevate his depression above mere mental derangement and associate it with the deepest philosophical speculation of his age.

Every one of us at some moment of his life is confronted by a task which seems be-

yond his powers. At such times Hamlet can speak for us with a searching imagination. Understanding the life-cycle of his melancholy, we are able to focus our attention upon the universal meanings implicit in his situation. We are free to feel all the irony, pathos, and terror in the most famous of tragedies.

The novel lies between fine art as pure expression and science as explanation, partaking of both, yet closer to actual conditions than either. Art represents the achievement of tradition, the achievement of order and degree in the individual mind or in society; whereas science is the upthrust of fact in the changing world. In the winter *Kenyon Review* Van Meter Ames explains the function of the novel as mediator between these two parts of knowledge.

If a novelist is tempted to overdo explanation, he sacrifices aesthetic expression. He must ask science for the facts and laws of every realm, but the essential aim of the novel is to catch the rich immediacy of living from moment to moment. Fiction depends upon the perceptual, not the conceptual. The novel finds its place in the midst of actual living, if we think of it as between a tendency to retain traditional values and a tendency to relinquish or reconstruct them. Art may stand for the pull of the past, science for the pull of the future, and the novel for the tension between them.

This tension is evident in Dreiser's *American Tragedy*. It has been said that his characters possess an individuality and a sense of values which are inconsistent with the mechanist generalizations about them; yet, whether with full awareness of what he was doing or not, Dreiser uses something like the cold reductive explanation of science to show what the scientific attitude has done to human values. Hemingway presents human beings reduced to immediate experience by the collapse of culture—reduced to their senses, their skills, their face-to-face relationships. His art is hardened to express what is left to live by when science has knocked out the props of the past.

Joyce was impressed by science and had a

naturalistic urge to face reality with an art strong enough to redeem it. But, typifying the tendency of the sensitive civilized man, appalled by what science has done to life, he withdrew from life to cultivate his art when his firsthand experience of normal living was largely that of a child and adolescent. Proust hated science to the extent that he would not take medical advice when he was ill for fear that he would lose some subjective reality. He turned his art backward, away from a future which he felt was being created by science, which he could not face. In the *Joseph* novels, Thomas Mann represents the alternation of a forward-striving scientific impulse and a backward-yearning impulse toward the values of the past. The moral seems to be that in accepting scientific progress we need not sacrifice our cultural heritage.

Unlike Joyce, Proust, and Mann, André Malraux is glad to break from the past. He looks hopefully toward a future of collective action in which science will be used humanely. In his vision the factory must become what the cathedral was; and men must see there, instead of gods, the force of man struggling against the earth.

In the *Prairie Schooner*, winter number, Alan Swallow analyzes the status and function of "the little magazines." Of one hundred and one little magazines now being published, only seven are edited in New York. Distributed throughout the United States, such periodicals as the *Southwest Review* and the *Rocky Mountain Review* make an important cultural contribution against the force of the commercial magazines. They have given new talents a chance for expression, and they serve as a proving ground for experimental writing. Some of the best twentieth-century writers publish their fiction, poetry, and criticism almost exclusively in the little magazines until it appears in book form. O'Brien's short-story annual demonstrates, by the frequency of stories chosen from the little magazines, the superiority of the writing which appears in them. If supported by colleges or uni-

versities, the little magazines can pay contributors. Otherwise their small circulation, rarely more than one thousand, necessitates private sponsors and free editorial work as well as uncompensated creative writing. If even all writers would support the little magazines by subscribing to at least two of them, the anxiety as to whether their valuable service can be continued would be largely removed.

With the rise of Napoleon, England was threatened by much the same dangers as she is today from the Nazi control of Europe. Wordsworth's sonnets on the conflict in his time, which he began to write about 1800, have become peculiarly immediate in their appeal and significant as a definition of the values which England is again fighting for. In the October-December *Sewanee Review* James V. Logan calls attention to the firmness of these political sonnets and to the power of their inspiration. Wordsworth expresses the greatness of the English ideal of freedom. He denounces the inhumane tyranny of Napoleon and the materialistic greed of the wealthy fifth-columnists in England. Against the fear of invasion he calls for the courage necessary to a death struggle. The work of the English diplomats at the Convention of Cintra, who betrayed the Spanish interests by double-dealing with Napoleon, aroused him to scornful protest in prose and verse. Napoleon caused Toussaint l'Ouverture, the Negro governor of San Domingo, to be executed when he refused to sanction the return of slavery to his island. Wordsworth's sonnet to Toussaint l'Ouverture expresses his faith that freedom is a cause which is secure in the nature of things as well as in the hearts of men.

The English poet D. S. Savage is pessimistic about the fate of poetry in the machine age. His essay "Poetry and Nature" appears in the December *Poetry* magazine. In early English verse the sense of physical immediacy is notable. Chaucer and Skelton retain this capacity. The metaphysicals were intellectual; but in their period the

intellect, as Eliot says, was "immediately at the tips of the senses." Re-writing Donne's satires, Pope "refined" the more vigorous poet's physical grossness, sacrificing concreteness of epithet for smooth conceits and epigrams. The cerebral element then predominates over the physiological until later poets—Wordsworth, for example—found it necessary to seek nourishment and inspiration in a personal communion with nature. Passionately aware of the organic world, Hopkins felt himself so alien to the poetic currents of his time that he forged in isolation an entirely personal idiom and prosody.

None but the exceedingly naïve speak any longer with optimism of a creative synthesis of art and society within the framework of the "machine age." The acknowledged poet par excellence of the "modern experience," Eliot illustrates the progress of the poetic mind through the wasteland of the modern consciousness, dying of drought and suffering from febrile hallucinations, through a deliberate medievalism into what promises to be a discovery of a new earthiness and sane natural dignity.

The fiction of the most popular women's magazines advances through the years in serene satisfaction with its traditional attitudes and motifs. David L. Cohn, in the *Saturday Review of Literature*, January 30, finds that the editors of women's magazines share with night-club proprietors a corrosive contempt for the intelligence of their customers. These are some of the principles of the editorial policy: (a) The housewife is an unhappy woman who cannot bear the shock of a lifelike ending to a story. (b) She must, therefore, be appeased with the "glow of satisfaction" which comes from the Cinderella theme. (c) Priggish but sex-starved, the housewife will appreciate genteelly libidinous stories. (d) Women feel that every woman is (or can be) beautiful, loved, and worth twenty men.

In these stories, women run from shabby lives to dreamworlds where they may forever exercise their talent for the third-rate.

The heroes are "tantalizingly handsome"; and the heroines, who glance enigmatically, pulse with emotion and possess long, delicate hands. In 1890 the *Ladies' Home Journal* stated the qualifications of a good book: it must be interesting, show the bright side, glorify virtue in women and honor in men, make you feel that you are meeting elevating people, and be the kind of book which you would give to your daughter. During the years 1935-41 no story from the big four of the women's magazines made O'Brien's *Best Short Stories*.

In the post-war world what language will be most appropriate for international communication? Albert Guérard gives an answer to this question in the February *Free World*. If English were to be adopted as a "federal language," it would be a source of irritation, especially among peoples who would most directly feel the influence of the United Nations from the outside. The use of English would work against the main objective of international unity and co-operation. Russian is too unfamiliar to European peoples to be a practical choice. The use of any other European language would be at least as disadvantageous as the use of English.

The language we need must be one which does not stand for victory, power, wealth, pride, but for brotherhood; one that can be used by the world police, the world court, and the world airways without any fear that the strong will be made stronger thereby; one that will respect the essential equality of all cultures. Latin is the language which is at once neutral, nonnational, and traditional. Classical Latin is, of course, too difficult, not only for the common man but for engineers, diplomats, and professors. Medieval Latin, however, is greatly simplified. And perhaps, on the plan of Basic English, a Basic Latin could be made still more readily usable. This is a sample:

Patre nostro, qui es in celos, que tuo nomine fi sanctificato. Que tuo regno adventi; que tua voluntate es facto sicut in celo et in terra. . . .

BOOKS

WRITERS OF THE WESTERN WORLD¹

Mr. Hibbard's book is the most ambitious, and in many ways the most rich and stimulating, text in a growing roster of volumes planned for the course in world literature or the course in the development of ideas currently emphasized in American colleges. Its selections represent rather more works of the authors who must be included in a typical survey; and in the case of parts from wholes too large for inclusion the passages represent larger units than are commonly found. In other cases the editor has worked with sensitiveness to the student's need and has done him the good service of effectively synthesizing the omitted passages necessary for understanding the whole pattern of the author's thought. The finest job here is the italicized links of the *Faust* drama. The *Nibelungenlied* selections are clarified in the prefatory comments for similar ends.

There is such abundance in the selections that many users of many minds will find material for their own needs; indeed, a course might be planned to employ the materials on more than one level—one primary and one supplementary. The eager student may extend his experience by the use of the lists of references which accompany each section of the book and by letting his interest spread fanwise may find himself "reading" art and music as extensions of the varied moods which have shaped ideas in poems and plays and novels. The great value of Mr. Hibbard's book lies just here: that he insists upon the intimate relationships among the arts and stresses the incompleteness of the student's experience if he tries to read books as isolated expressions of a man or an age.

To establish this approach he rejects the conventional divisions of literary study by

¹ Edited by Addison Hibbard. Boston: Houghton Mifflin Co., 1942. Pp. 1261.

types and the development of ideas by periods and proposes the approach to the creative response to life in terms of moods or tempers—frames of mind which may characterize one age and recur in another, attitudes which color the artistic re-creation of experience in one country or several, simultaneously or at long intervals. These tempers, with overlapping characteristics and gradations, he groups into three major manifestations: the classic, the romantic, the realistic.

Each group of literary selections is expanded by illustrations from the art and music of the same temper. The illustrative prints of painting and sculpture and the descriptive lists of recorded music which accompany each section should be godsend to the teacher and the student who use this book. It is churlish to quarrel with so fine an effort, no doubt, but there is a distracting interruption of the text in several places where the art material comes in. The flaw is one of organization only, and the value of the illustrations is high.

Perhaps an inevitable weakness of so generous a plan is that some forms—the novel, the drama, the picaresque tale—must be represented by chapters or slices. The student should not merely taste Balzac or Flaubert or Tolstoy or O'Neill. But the teacher who wishes may direct his class to the whole novel or play and be glad for well-chosen scenes which offer effective material for analysis of theme or handling. Nobody will quarrel with Mr. Hibbard's choices.

Foremost and final among the virtues of the book are the prefatory essays to the sections which develop Mr. Hibbard's approach to the reading of literature, the study of art, the response to music in terms of the moods or tempers which have been recurrent in Western man's artistic self-expression. These passages of commentary and thesis make in themselves an exciting approach to the aesthetic experience. They reflect

good thinking and illustrate effective writing. The book should be a challenge to the teacher and a stimulation to the student.

LUCILE GAFFORD

WOODROW WILSON CITY COLLEGE

THE COLLEGE SURVEY OF ENGLISH LITERATURE¹

This is an excellent anthology. In an already crowded textbook field it easily ranks with the best, and in some respects it is perhaps the very best sophomore anthology on the market. To call it a sophomore anthology is to be unfair to its more-than-generous offerings. There are nearly 2,400 pages in the two-volume edition, and more than 1,200 in the *Shorter Edition*. "Shorter" is obviously a relative term, and there is nothing stingy or mean about *this* abbreviation: it alone provides far more than the average sophomore can devour without indigestion, while the two-volume edition offers enough for an entire college program in English literature. It is a whole library.

It is not mere bulk, however, that determines the primacy of this work. The note of authority which sounds throughout the editorial comments and in the excellent footnotes is due to the fact that this anthology incorporates the labors of seven editors—a number large enough to permit each to work in a field where he can walk with the assurance of long and detailed familiarity. A thousand years of English literature have produced a rich and varied harvest that no single editor can handle with uniform success, and previous anthologies prepared by two or three editors have sometimes been excellent in one period and weak in another. I know of no work that main-

tains as uniformly high a standard of textbook excellence throughout as this. In printing nearly five thousand columns of literary selections there are bound to be some errors, but I have noticed very, very few—such slight matters as hardly deserve mention in a review of this length.

The selections are well chosen, avoiding both the foolish striving after "originality" in choice that has turned some anthologies into mere galleries of freakish taste and the inadequacy of treatment of major works that is bound to occur in books that are not planned on the generous scale of this one. Here, for example, Chaucer gets 52 pages (well annotated); Milton, 54 pages (nearly 30 of them devoted to *Paradise Lost*: all of Book I, nearly all of Books II and IX, and a hundred lines from Book XII); 40 pages of Tennyson, nearly 40 of Browning, and nearly 40 of Arnold. There are six complete plays, including, e.g., Shakespeare's *Henry IV, Part I*, and Congreve's *The Way of the World*. The contemporary period is represented with particular generosity, the editors having captured enough copyrighted material to fill 185 of the large pages of this anthology.

Of these 185 pages, nearly 120 are reproduced in the *Shorter Edition*, and no prospective user of this book need fear that it does not provide abundant material to fill the college year to overflowing. The chief omissions in the *Shorter Edition* are six dramas, minor authors like B. R. Haydon, Tom Hood, and Wilfred Owen, and the section on "Victorian Humor" (Lear, Lewis Carroll, W. S. Gilbert, etc.). In some few instances the *Shorter Edition* contains selections *not* found in the other two volumes, e.g., Sam Johnson's famous letters to Chesterfield and to Macpherson.

The student will find the numerous and varied illustrations an attractive feature of these volumes. There is a literary map on the back end-papers (not too good a map: Grasmere is printed "Grasmore"; Rydal Mount is wrongly located; and Racedown isn't on the map at all [on p. 16 of Vol. II (p. 646 of the *Shorter Edition*) Racedown is

¹ Edited by B. J. Whiting (Harvard), Fred B. Millett (Wesleyan), Alexander M. Witherspoon (Yale), Odell Shepard (Trinity), Arthur P. Hudson (N.C.), Edward Wagenknecht (Wash.), and Louis Untermeyer. 2 vols. New York: Harcourt, Brace & Co., 1942. Vol. I (1000-1798), pp. xx+1140; Vol. II (1798-1942), pp. xx+1172. \$3.25 each volume. Also, *The College Survey of English Literature, Shorter Edition* (1942). Pp. xxiv+1292. \$4.50.

erroneously said to be "on the southern coast"))), and the needs of the average undergraduate are kept in mind in various editorial essays and appendixes, e.g., on "Poetic Forms and Patterns," pages 1113-20 of Volume II; and in the philosophical orientation provided, e.g., on pages 638-40 of the *Shorter Edition*.

The teacher will find the numerous "Suggestions for Further Reading" helpful, and the scholar will appreciate the care and the eclectic good taste that have gone into their preparation. In addition to the conventional Index of First Lines, each volume is equipped with an extremely valuable general index—one that greatly increases the usefulness of the volume.

The pictures and portraits are well chosen and genuinely illustrative of the life of the period to which they refer. Printer and publisher have given able co-operation to the board of editors in producing a good-looking, well-bound, attractively printed set of books. It is a pleasure to have classroom tools like these made available, and every teacher of college English who will get acquainted with them will find it hard not to share my enthusiasm.

CARL J. WEBER

COLBY COLLEGE
WATERVILLE, MAINE

POETRY AS A MEANS OF GRACE¹

This is a mellow and gracious book written by a great lover of literature. In it to a rare degree scholarship combines with taste in a criticism that conveys the essence of an author and the flavor of his work. It is a criticism that knows not only what is good but why it is good. Mr. Osgood is frankly enthusiastic about poetry; but he finds small place for "mere sentimental enthusiasms" without critical discrimination. He himself has standards for the poets, seven tests that he applies either in whole or in part to each of his writers: The poet should

be focal, gathering into himself the cultural influences that have preceded him in civilization; he should be a man of "encyclopedic stature," who includes within his scope all things which the mind can contemplate; he should be inexhaustible, in whom may be discovered ever afresh "new values, new ideas, new beauty"; he will be "a man of deep, passionate, and reasoned humanism," who reflects "the varieties and values of human experience"; he will be "a great singer," endowed with the gift of melody and form; he will have a seminal quality, with "power to breed poetry in others"; and he will have a decent respect for labor and art, knowing that craftsmanship must ever be added to inspiration.

In the works of such men the author professes unshakable belief. For poetry is a boon to the world: it is, as Keats has said, "a friend to man"; it best serves its ends "by ministering pleasurably to the spiritual needs in any generation in which it may survive."

At a time when the humanities are being challenged to show their reason for being, it is good to come upon a book like Professor Osgood's. Pleasant it is, indeed, to meet a man in these gray days who is willing to make such unashamed confession of faith in "the innocent delight and edifying use of literature." It is the old faith of Sidney and Spenser in poetry as "a subtle and enchanting influence to virtue" that is here restated. Mr. Osgood would have us know the great authors well—everyone should have at least one writer that he reads and re-reads and lives with as an intimate and daily companion. He would have us read for the sheer joy of it, but he would have us read also for the secret grace that is within the works of the masters, for their power to renovate, and enrich, and fortify our lives.

Dante, Spenser, Milton, and Johnson are Mr. Osgood's men—examples only, chosen from many great ones. One of these is great for his prose—though the title of the book might suggest only poets. The pleasure that is to be had in sound, noble prose writing and the permanent values in them are engagingly set forth in the chapter on Johnson.

¹ By Charles Grosvenor Osgood. Princeton: Princeton University Press; London: Humphrey Milford, Oxford University Press, 1941.

The author is an ardent Johnsonian, and he cordially invites his readers to join the goodly Boswell fellowship. As a scholar, Professor Osgood has spent many faithful years in a close study of Edmund Spenser; as a lover of literature he now turns to the graces of his poet, to show how beauty and use may combine in great verse. To those who have learned to view the allegorical mode with disfavor, Osgood speaks with convincing eloquence of the method of Spenser, which was also the method of Plato, Bunyan, and Dante. Spenser wished to improve his age. Distressed by the corrosive effects of much that was carnal, ruthless, and crude in the society of his day, he sought to civilize and enlighten men's souls through a doctrine of love and examples of "noble and gentle discipline" set in a mold of beautiful song. Rising above the iniquity of his generation, Dante essayed to hold before all men the teaching of Holy Writ and love "as the metaphysical basis of all reality and all values." Milton was not allegorical, but he was animated throughout his work by a lofty moral purpose; and he gladly subordinated all his encyclopedic knowledge,

all his rich talents, to his sacred theme. For the beginner in reading *Paradise Lost* it is enough "to give himself up to the variety of things strange and beautiful to see, to the grand music which rises and falls and reverberates," and to "the wealth of the poem's sensuous beauty"; but eventually the reader will want also to go beyond these things to an appreciation of the cosmic plot, the dignified, universal characters, the lofty conceptions that make up the substance of the poem. Such is Professor Osgood's theme and the tenor of his approach.

This is a book that should be widely read by both teachers and laymen. It will serve not only as an illuminating guide to the four authors considered but as an admirable introduction to poetry in general. And if it is true that to this doubting age poetry needs a fresh justification—a new "apology"—there has been nothing written in our time better fitted to restore the faith of the faltering, to open the eyes of the blind, to carry conviction to the heart of the skeptic.

CLARENCE D. THORPE

UNIVERSITY OF MICHIGAN

SIGHT

DOROTHY DE ZOUCHE¹

[Sight is the last thing to be pitied. Would you be blind?

—RALPH WALDO EMERSON]

*"Sight is the last thing to be pitied." Know
That this is true although the startled eyes
Ache with the sudden light of blazing skies
And blazing wisdom's swift and searing glow.
It is the last thing to be pitied, though
We reel before the scorching pain, and cries
Of yearning for the old safe dark arise,
The easy dark we could not quite let go.*

*Throw down the bandages! There is no need
To stumble through the half-light and the shade,
Nor fumble for the wall with trembling hand.
Unbind the eyes! Oh, let the sight be freed!
Walk in the sunlight with the unafraid.
Walk like a god across the broad, sweet land.*

¹ Teacher of English, Kirkwood High School, St. Louis, Mo.

IN BRIEF REVIEW

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

Tilda. By Mark Van Doren. Holt. \$2.50.

Tilda was a very lovable girl—eager and vital. When for four successive evenings she saw from her window on a hotel balcony (a block away) the figure of a man, her curiosity was excited. What she did, what came of this curiosity—and came very quickly—is Van Doren's story told with the touch of magic familiar to his reader.

Growing Up in the Horse and Buggy Days. By C. E. Ladd and E. R. Eastman. Nesterman. \$2.50.

"And neighbors were neighbors, folks were folks, and everyone had a real good time." This book was written by an agricultural college dean and a farm-paper editor, both once barefoot boys on farms and now familiar with modern practical farming. They have a feeling for land and its preservation, for human values and ownership. Mostly they write about work—hard work, productive work—and play: hay rides, the hired man and how he could cuss, animals, parties, games, celebrations, and food. No moral—just subtle implications.

The Human Comedy. By William Saroyan. Harcourt, Brace. \$2.75.

Saroyan's first novel consists of loosely strung sketches of the Macauley family in Ithaca, California: the mother who believes that "all things are part of us—we have come here to enjoy them and to thank God for them"; Homer, the telegraph messenger boy; Marcus, in the Army; their friends, relatives, and neighbors. Written with the warm human touch which is found in *My Name Is Aram* and in all Saroyan plays and stories.

Rice in the Wind. By Kathleen Wallace. Putnam. \$2.50.

When Martin Drummond, English consul at Ter-Hoi, China, married the young daughter of a missionary doctor, born and reared in China, backgrounds clashed. The picture of the Japanese attack is highly interesting. Many readers will be thrilled by the portrayal of the highborn, luxury-loving Chen family—the lovely daughter, longing for the new freedom, and the poetic, philosophic father.

Beneath Another Sun. By Ernst Lothar. Doubleday. \$2.75.

A group of Tyroleans were compelled to swear allegiance to Italy or Germany. The Mumelter family was deported to Czechoslovakia. The theme is the lives of oppressed people and their heroic resistance under Nazi cruelty and the ever present Gestapo.

Let the People Know! By Norman Angell. Viking. \$2.50.

The author of *The Great Illusion* has written a sequel for today. He answers the questions which he believes thoughtful men are asking today both about war and about the peace to follow. A book to read and ponder.

Tokyo Record. By Otto D. Tolischus. Reynal Hitchcock. \$3.00.

The winner of the 1940 Pulitzer Prize for Distinguished Foreign Correspondence has written in detail the full story of Japan's preparation for war and a penetrating analysis of Japanese militarism.

The Conspirators. By Frederic Prokosch. Harper. \$2.50.

The author of *The Seven Who Fled* spent two years in Lisbon at the time when World War II refugees were swarming to Portugal: King Carol, Paderevski, Maeterlinck, Bruno Mussolini, and a strange mixture of the "hopeful and defeated." This "portrait of decay" Prokosch has fashioned into a novel—a subtle study of horror, danger, and confusion, of spies and the underground work of loyalists; a psychological analysis of the impact of war upon all classes and peoples.

Crossroads. By Erico Verissimo. Macmillan. \$2.75.

A novel of modern Brazil and a best seller by South America's most popular novelist. "Life," wrote the professor, as he studied it from the window of his little room on a crowded modern city street, "is a dull, monotonous affair." The author takes us into the homes, behind the scenes; and as the people become individuals to us, with problems and hungers and aspirations, we find the life of no human being monotonous or dull.

Life in a Putty Knife Factory. By H. Allen Smith. Doubleday. \$2.00.

Fascinating character sketches and hilarious anecdotes. A variety of people, including lovable and not so lovable screwballs. A blues-chaser.

Mr. Tibbs Passes Through. By R. Neumann. Dutton. \$2.50.

A beautiful story of an Austrian village during a bombardment when refugees are passing to the country. The central character is a "Mr. Chips."

Blackout in Grelley. By J. B. Priestley. Harper. \$2.50.

A spy story (and the usual love story)—therefore a thriller—by this ever popular English author.

The Story of the Moon. By Clyde Fisher. Doubleday. \$3.00.

One of the world's outstanding astronomers has given us this comprehensive description of the moon—"Where Did It Come From?" "The Moon and the Tides," "Life on the Moon," "Eclipses," "Folklore," etc., etc. Illustrated.

Spell of Egypt. By Victoria Wolf. Fischer. \$2.50.

With Africa in the foreground this love story with an archeological expedition (1920) as a setting makes good reading.

World without End. By Gilbert Frankau. Dutton. \$2.75.

A soldier of fortune seeking adventurous living and freedom from life's responsibilities is the hero of another Frankau novel of color and scenic splendor.

Blind Date with Mars. By Alice Leone Moats. Doubleday. \$3.00.

The author of *No Nice Girl Swears* has written in the manner of *Our Hearts Were Young and Gay* her experiences as correspondent for *Collier's* in the Far East and Russia. Fascinating characterizations.

The Golden Age of Russian Literature. By Ivar Spector. Rev. ed. Caxton. \$3.50.

The author's purpose: "to present the subject of Russian literature to the American student and reader as a unit, and as a natural outgrowth and development of Russian environment." The authors chosen are of national and universal significance. Denis Ivanovitch Fonvisin (*The Minor*), 1745, is the first author selected; Mikhail Alexandrovitch Sholokhov (*The Silent Don*) is the last. There are fourteen authors; for each there are a biographical sketch, an outline of major works, and an excerpt from his writing with a clarifying discussion. Introduction and concluding comment are illuminating. Among the many huge anthologies this book stands as an excellent example of clarity, purpose, and arrangement. A timely book, readable and informative.

Guadalcanal Diary. By Richard Tregaskis. Random. \$2.50.

A new chapter in the history of America by a correspondent (a crack newspaperman) who landed on Guadalcanal with the first detachment of the United States Marines. It is written in diary form, beginning July 26, 1942, on board a transport, destination unknown; it describes the occupation of the seven-mile strip and the defense of that strip against attack by superior forces. The author had a part in everything that took place in the front lines, and he glories in the personal heroism of the valiant marines. He does not shrink from the gore of the Japs; he sees the work of our boys as a task that must be done, a task to which they are equal. Twentieth-Century-Fox plan to make a stupendous war movie of it.

The Dickens Digest. Condensed by Mary Louise Aswell; illustrated by Donald McKay. Whittlesey House. \$3.75.

The author, trained by work on the *Reader's Digest*, has reduced to 250,000 the million and a half words used in the original, and she claims that "not one plot, important character, or memorable Dickens scene has been sacrificed." The editor states: "What we offer is not a skeleton of the novels but the essential narrative in the words of its creator, freed of the prolixity that annoys modern readers. Padding has been eliminated. Plot complications, their digressions, the "rant and cant" were by-products not only of the nineteenth-century taste for a leisurely style but of the pressure under which Dickens wrote." Some of the social satire is dispensed with. The novels chosen are: *David Copperfield*, *Oliver Twist*; *Martin Chuzzlewit*, *Pickwick Papers*. This is a handsome volume with good print and makeup and perceptive illustrations.

Past the End of the Pavement. By Charles Finney. Holt. \$2.00.

A small midwestern town—before the first World War—and Tom and Willie, "those awful Farrier boys" (who make such good soldiers). The author has a keen understanding of boys, a love of nature, and a sense of humor. This book first appeared in 1939; perhaps our special interest in boys has something to do with its reissue.

W. B. Yeats: 1865-1939. By Joseph Howe. Macmillan. \$6.00.

The authorized biography of the Irish Nobel Prize winner. Notebooks, diaries, and letters were at the disposal of the author, an old friend. All facets of the poet's many-sided, rich, and varied life are portrayed. A very readable and important biography, written simply and understandingly.

Battle for the Solomons. By Ira Wolfert. Houghton. \$2.00.

An exciting description of the land, sea, and air battle for the Solomons.

They Came as Friends. By Tor Myklebosh. Doubleday. \$2.50.

Written by a prominent Norwegian journalist, now attached to the Norwegian embassy in Washington, this story is highly recommended by Sigrid Undset, who says, "We had our ample share of the weaknesses of Democracy." Mr. Myklebosh shows how the strength of democracy emerged and proved its value. Miss Undset expresses a hope that Americans may read, and believe, the chapters about torture, about confiscation of Norwegian property by German women; that Americans who talk about re-educating German youth will read this book and wonder if such rebirth can be achieved.

FOR THE INSTRUCTOR

The Connecticut Wits. By Leon Howard. University of Chicago Press. \$4.50.

The most extensive study so far published of Trumbull, Dwight, Humphreys, and Barlow. The author explains the meaning of their ideas and writings against the background of the Revolutionary period and the early years of national independence. All four men attended Yale University. After the war three of them became satirists. In response to political and social conflict Dwight became a stubborn though complex conservative; Barlow, a philosophical radical and propagandist. This scholarly volume is unusually readable—in style both fluent and lucid.

Anglo-American Literary Relations. By George Stuart Gordon. Oxford University Press. \$1.50.

This book by the late president of Magdalen consists of four lectures delivered at University College, London, in 1931. The division is chronological: one lecture on the seventeenth and eighteenth centuries, two on the nineteenth century, and one on the twentieth. Professor Gordon emphasizes the exchange of English books and periodicals between England and America, the function of critics and literary ambassadors, and the gradual rise of American literary independence. A concise, factual, scholarly book.

Stephen Gosson. By William Ringler. Princeton University Press. \$2.00.

A revised and expanded Doctor's dissertation, lithographed as *Princeton Studies in English*, Volume XXV. Mr. Ringler presents the life of Gosson and gives a critical and historical account of his writings. The emphasis is upon Gosson's significance as the exponent of a middle-class point of view.

Completing the Record of English: S.P.E. Tract No. LVIII. By William A. Craigie. Oxford University Press. \$1.25.

Mr. Craigie discusses the work which remains to be done in making a record of modern English. He presents lists of common words, showing the incompleteness of their definitions and histories in the *New English Dictionary*.

Art in the Western World. By David M. Robb and J. J. Garrison. Rev. ed.

An encyclopedic handbook on the arts of architecture, sculpture and painting, and the "minor arts." Within each division of the thousand-page volume the organization is chronological. There are photographs in abundance.

The Forgotten Hume. By Ernest Campbell Mossner. Columbia University Press. \$3.00.

Hume the skeptical philosopher is known, but Hume the man has been forgotten. Hence, Mr.

Mossner has portrayed the kindly and temperate eighteenth-century scholar in relation to his contemporaries—the Scottish poets, the controversialists Wallace and Rosseau, and the Johnsonians.

English Bards and Grecian Marbles. By Stephen Larrabee. Columbia University Press. \$3.50.

The relation between sculpture and poetry is traced from the Renaissance through the Romantic period, most of the volume dealing with the Romantic poets. Grecian marbles were focal points for ideas on the relations of sculpture to morality, religion, and social institutions.

American Authors and Books, 1640-1940. By W. J. Burke and Will D. Howe. Gramercy. \$5.00.

This important reference book of nine hundred double-column pages is skilfully designed to serve many needs for information. The alphabetized headings include names of authors, titles of books and magazines, fictional characters, place names, and subjects. The items are brief but full of essential facts. A substantial but neat volume, attractively bound.

FOR THE COLLEGE STUDENT

Reading for Ideas. Edited by Thomas P. Harrison and Mildred G. Christian. Farrar & Rinehart. \$1.50.

Not a wartime book, but a collection of essays on pleasant experiences, nature, college life, etc., which have long been appreciated by students. Sharp's "Turtle Eggs for Agassiz," Quiller-Couch's "On Jargon" and Bacon's "Of Studies" will suggest the range of interests.

Patterns and Perspectives. Edited by W. Earl Britton, Carl E. Burkland, William H. Egly, and Ivan H. Walton. Crofts.

The editors have chosen essays which "deal in a basic fashion with questions not likely to be outmoded when normality returns," questions such as education, unemployment, social service, religion, and science. The popular and familiar authors include Robinson, Russell, Laski, and Gauss.

Unified English Composition. By Gerald D. Sanders, Hoover H. Jordan, Robert M. Limpus, and Wallace H. Magoon. Crofts. \$3.25.

In one substantial volume are contained all the materials for a year's work in composition: theory, handbook, readings, and workbook. (Separate editions of the main text and the workbook are also available.) The organization and the topics suggest Genung's approach to written composition: "Grammar," "The Word," "The Sentence," "The Paragraph," and "The Whole Composition" (beginning p. 331). Most of the volume presents the different

types of expository, narrative, and descriptive prose. Throughout, the readings are interwoven with the theory and the exercises. Each part is solidly and meticulously written.

Rhythm and Time in Verse. By Warren Creel. Hanks Book and Letter Service, Duluth, Minnesota.

"This book presents a study based on laboratory evidence, measurements made from phonograph records and sound film, of the actual time of syllables in spoken verse. There is no real question of 'quantity versus accent.' . . . Accent marks the groupings through which we hear time patterns." Mr. Creel has prepared a handbook for the study of rhythm. He demonstrates how to make rhythmical charts of poems which measure both accent and time. A supply of blank charts accompanies the handbook.

Understanding Fiction. By Cleanth Brooks, Jr., and Robert Penn Warren. Crofts. \$1.75.

The distinguished teachers to whom we are indebted for *Understanding Poetry* are consistent in their approach to the teaching of fiction: "Before extensive reading can be profitable, the student must have some practice in intensive reading." Stories are grouped in sections, each of which emphasizes some important aspect of fiction—"How Plot Reveals," "What Character Reveals." After each story, the authors contribute a searching "Interpretation" and a number of questions for discussion. A broad range of excellent stories makes up the anthology, many of them subtle and challenging to a reflective reader.

Practice in Reading and Writing. By Clark Emery, John L. Lievsay, and Henry F. Thoma. Houghton Mifflin. \$1.60.

Prose passages ranging in length from single paragraphs to several pages are grouped together to illustrate different types, methods, or purposes in writing. Each group leads into a set of ingenious exercises on the diction, sentence structure, techniques of coherence, or other aspects of the writers' skill. An enjoyable workbook which teachers of either college classes or advanced high-school classes might use with profit.

Spring Again. By Isabel Leighton and Bertram Bloch. Samuel French. \$1.50.

Uncle Harry. By Thomas Job. Samuel French. \$1.50.

The first is the popular light comedy in which C. Aubrey Smith and Grace George recently played the leading roles; the second is the Broadway success, the leading roles played by Eva Le Gallienne and Joseph Schildkraut, about a man who committed a

perfect crime and then could persuade no one to believe in his confession.

English Poetry of the Seventeenth Century. Edited by Robert Florence Brinkley. Rev. ed. Norton.

An expansion of the original edition, designed to present more fully "the rich variety of the century in types, in experimental verse forms, and in ideas, without offering an exhaustive treatment or a confusing multiplicity of examples." Twenty-eight poets are included. An attractive volume, well printed.

Speech: Forms and Principles. By B. Andrew Thomas Weaver. Longmans. \$2.75.

A comprehensive guide to public speaking. The forms include conversation, interview, radio speaking, and interpretative reading as well as the public address and public discussion. Part II explains such aspects of the art of speaking as pronunciation, appearance, and holding attention. Photographs of famous speakers in action.

Masters of English Literature, Vol. I. Edited by Paul Spencer Wood assisted by Evelyn Mae Boyd. Macmillan.

A thousand-page anthology for introductory courses in literature, providing well-annotated texts and good transitional essays between the sections. Selections from nine authors from Chaucer to Pope and a ballad section, presented chronologically, comprise Volume I. Volume II will draw from the works of twelve major authors after Pope.

Communicating Experience. By George Carver and Ellen M. Keyes. Nelson.

Part I is a guide to better reading, with examples to illustrate different reading purposes, each accompanied by a "Word Study and Analysis." Parts II and III begin with organization and proceed to sentence structure and grammar.

Understanding English: An Introduction to Semantics. By F. A. Philbrick. Macmillan. \$1.50.

Among the recently published books of its kind this one is especially useful for introductory courses in literature. The author expresses his primary indebtedness to I. A. Richards and to Coleridge. He stresses such problems as understanding mood and metaphor. One chapter deals especially with the language of science.

American Thinking and Writing. By Joseph M. Bachelor and Ralph L. Henry. \$2.25.

An anthology for college composition classes which do not concentrate upon the major war problems. The contemporary writing is varied, much of it pleasant and lively narrative on men, occupations, Americanism, and democracy. Each selection is followed by discussion questions, theme topics, and vocabulary tests.

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